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Davies Collection of Modern French Paintings Shown

Examples of Picasso, Seurat, Matisse, Derain and Others on View at Ferargil Galleries, Beginning Monday, Are to Be Sold

One hundred works from the collection of modern French paintings formed by Arthur B. Davies will be shown at the Ferargil Galleries. The exhibition will be open to the public on and after Monday, Feb. 22nd, and it is understood that the paintings will be for sale.

The collection is one which Mr. Davies has formed within the last fifteen years. Most of the canvases are small. Although the group is chiefly French, there are several Americans and one Englishman included. Several of the pictures were purchased from the famous Armory show and are now seen again for the first time.

There is a dual interest to these pictures. One, and most important, that which lies in the paintings themselves, the other as an expression of the selective taste of Davies. It may come as a surprise to many that Davies, the most romantic of the American moderns, should have been so interested in cubistic and purely abstract art, and yet there is a very representative showing of paintings in that manner. He is revealed as a man of strong conviction and fearless and catholic taste. The jump from the Matisse "Nude" to the Serrat drawings requires courage.

Paintings, watercolors, pastels and drawings are included in the collection. The Picassos, of which there are thirteen, and the fourteen Derains, are the most important one-man representations. There are also a Matisse, "Nude," a Gauguin still life, a fine Shannon, two drawings from old masters by Degas, a Daumier, two Rousseaus and a small Seurat landscape with a horse and cart. A complete list of the works in the collection follows:

Derain—Three Nudes; Flowers; Vase of Flowers; Landscape; Landscape, sanguine; Still Life, sanguine; Baptism, watercolor; Nudes in Landscape; Last Supper, watercolor; Landscape and Figure, watercolor; Landscape, green; Still Life; South France; Fish; Pots; Pots; Leverett; Landscape in Majolica; 3 cubistic Still Life.

Galleni—Fish; Pots.
Rivera—Pots; Leveret; Landscape.
Bracque—Three Cubistic Still Lifes.
Gleize—Two watercolors.
Gauguin—Still Life.
C. C. Shannon—Bath of Venus.
Picasso—Flowers in Pitcher, pastel; Figures; Design; Trees, watercolor; Coret; Music Arrangement, watercolor; Design on Red; Design on Black, watercolor; Flacon; Portrait Arrangement; Lady Seated; Musical Arrangement; Apples, drawing.

J. Villon—Spring in Puteux.
Matisse—Nude.
de la Fresnay—Still Life; Watercolor.
Max Jacob—Place de l'Opera; Pont Neuf; City by Water.
Degas—Drawing from Uccello; Drawing from Old Master.
Serrat—Seven drawings and pastels.
Daumier—Parade.
Rousseau—Canal; Pont Neuf.
Signac—Notre Dame; Harbor, La Rochelle.
Laurencin—Portrait, Two Children; Cat in Garden; Portrait.

(Continued on page 5)



"PORTRAIT OF A MEMBER OF THE CATTANEO FAMILY OF GENOA" By JOOS VAN CLEVE

Oil on Wood. Size, 82½ by 66 cm. Purchased from the Marchese Cambiaso Collection, Genoa.
Courtesy of K. W. Bachstutz, The Hague.

ROCKEFELLER OFFERS CAIRO \$10,000,000

Egyptian Government Hesitates on Account of Nationalist Feeling. Compromise Seen as Likely

At the time of going to press, the offer of ten million dollars by John D. Rockefeller, Jr., to King Fuad and the Egyptian people for the purpose of building and endowing a New Cairo Museum and establishing in connection therewith an archeological institute, has not been accepted.

The offer, which was reported in the *New York Times* of last Sunday, was disclosed by Professor James H. Breasted, in an announcement characterized by the representatives of Mr. Rockefeller as premature. The subsequent developments, however, more especially the enthusiasm with which the offer has been received, not only here and in London, but in Cairo itself, make it appear that Professor Breasted's indiscretion was admirably timed. The opposition both of the Egyptian nationalists, who object

(Continued on page 2)

GUTENBERG BIBLE MELK COPY

Anderson Galleries, New York
A. M. Bade, Auctioneer
Feb. 15th, 1926. 10:35 P. M.

BIDS

\$50,000—Belle Da Costa Greene
82,000—Gabriel Wells
83,000—William Evarts Benjamin
84,000—Dr. A. S. W. Rosenbach
100,000—William Evarts Benjamin
104,000—Dr. A. S. W. Rosenbach
105,000—William Evarts Benjamin
106,000—Dr. A. S. W. Rosenbach
SOLD

FOUR DEALERS GO TO 57TH STREET

The Ehrich Galleries, Agnew & Sons, Dikran G. Kelekian and F. Valentine Dudensing have moved recently or are planning to move in the near future to new quarters on 57th Street. Early in May the Ehrich Galleries will be installed in their new quarters at 36 East 57th Street. Agnew has leased a large space at 125 East 57th Street. Kelekian will be on the corner of 57th Street and Madison Avenue, in the new Bankers Trust Building. A notice of the opening by F. V. Dudensing of galleries at 43 East 57th Street was published in *THE ART NEWS* of last week.

BRUMMER TO SHOW ROUSSEAU'S "JUNGLE"

Several Famous Paintings From the Quinn Collection, Including Picasso's "Harlequin," May Be Shown

At the request of *THE ART NEWS*, Joseph Brummer has decided to exhibit the magnificent "Jungle" by Henri Rousseau which was reproduced in *THE ART NEWS* supplement. So many people had expressed their disappointment that this famous picture was not included in the Quinn Memorial Exhibition that Mr. Brummer was able to secure the consent of its purchaser to have it exhibited before it retires from public view.

At this same exhibition, which will open next week at the Brummer Galleries, will be shown a further selection from the Quinn pictures. No exact list has yet been drawn up, but *THE ART NEWS* understands that Mr. Quinn's collection of paintings and drawings by Pascin will be prominently featured. Other pictures to be shown may include examples by Matisse and possibly the large Harlequin by Picasso which was reserved by the estate from the sale.

Charles Masson, New Luxembourg Head, Announces Plans

Collections to Be Radically Revised, Creating Space for Additional Works—The Museum Will Offer Encouragement to Modern Art

Special to *THE ART NEWS*
By H. S. Ciolkowski

PARIS.—The post of Curator of the Museum of the Luxembourg left vacant last summer by the death of M. Bénédite, after having been the object of lively competition between candidates of the conservative party and those of the advance guard, has been finally conferred upon one, who during the whole debate had been least in people's thoughts, probably because he was the best qualified, M. Charles Masson, who has for forty years filled the post of assistant Curator of the museum. Certainly it is not desirable that the appointment should go to a man representing a party, of either tendency, what was needed for the position being a sort of arbiter, one holding himself above parties. Also the decision of the Minister of Fine Arts was the more sagacious as the function of Curator of a great museum such as the Luxembourg requires not only great experience but much tact, and no one is better fitted for this delicate position than M. Masson.

All those who have had dealings with him can appreciate not only his courtesy, but his great cordiality, his kindness toward artists, the independence of his judgments, and the great sympathy toward manifestations of modern art of which he has always given proof, as long as it remains within the limits of good taste and good sense.

Desirous of knowing his plans, and how he expects to acquit himself, we called upon him and inquired. "I have long known *THE ART NEWS*," he said at once, "I know what good work it has done and continues to do, and I am happy that you have given me the opportunity of telling our friends in America on what basis I am reorganizing the Luxembourg.

"There is a great deal to be done. You know the criticisms that have often been made on it. Many of these criticisms are well founded—the principal reproach being that modern painting is not sufficiently represented. No one deplores it more than I, and I will do all in my power to improve it in this respect. But the resources at our disposal are of the smallest, and besides the slenderness of its means the Luxembourg suffers from limited space—these two evils are at the moment irremediable, because on the one hand the financial situation of France and the policy of economy which we are obliged to carry out do not give us any hope of seeing the budget of the Beaux Arts increased, on the other hand the Senate, upon which the garden of the Luxembourg is dependent, would never permit the buildings of the museum to be enlarged.

"Does this mean that we have come to a standstill? Not at all. To find room one has but to make it. Already as you know the foreign schools were several years ago transferred to the Jeu de Paume. The Luxembourg is at the present moment crowded with pictures which, for various reasons, should not be there. A great re-arrangement is needed, and will take place; certain works should no longer be here and will go to the Louvre, others which have had their day of success, but which

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M. CHARLES MASSON, CURATOR
OF THE LUXEMBOURG

PLANS ANNOUNCED FOR LUXEMBOURG

(Continued from page 1)

cannot look for its continuance, will contribute to the ornamentation of various National Palaces or will be sent to the museums of the Provinces which have more room than we. We have, as you have been able to see, commenced this work at the Jeu de Paume. One hundred and sixty canvases have been sent away as the result of this revision. They no longer answer to the requirements of the art of today, and are not sufficiently representative of that of yesterday. This is not saying that maybe, tomorrow or the day after, certain of them may not come back into favor, in which case it would be easy to find them again.

"A museum of modern painting may be defined as a living organism. Up to the present time, admittance to the Luxembourg has been regarded as a sort of consecration. I should like it to be taken as a sort of experimental garden. Modern artists of all varieties would be shown there temporarily in expositions of quite long duration, which would be periodically renewed. Thus the great public would familiarize itself little by little with representatives of the most modern painting, and understand their work better for seeing them side by side with those who preceded them, and with those whom they preceded. A museum such as I have planned should, in order to do useful work, be supple like a living body, not rigid. For instance, suppose the State should buy the work of an artist at a moment when he was developing, and that this work represented him badly. I would see no objection in certain cases to the artist's exchanging this work for one more truly representative of his art. In order to find new works to enrich our museum I count also on the aid of amateurs and artists and on our valiant society, the Friends of the Luxembourg, which has already obtained brilliant results.

"Ah!" said M. Masson to me with a sigh, "if I could only spend one hundred thousand francs a year! This reorganization will take three months, during which time the museum must be closed; this will take heavy work, but I have devoted collaborators; M. François Monod and M. Eugène Rey, and M. Dezarrois for the foreign schools. I do not need to tell you of their devotion and their competence. I also count much on the help of our new 'attachélibre' Mme. Henri Lapauze, the widow of M. Lapauze, curator of the Petit Palais. She was, as you know, his collaborator and continues to direct brilliantly the review which he founded, 'La Renaissance des Arts,' to whose success she greatly contributed. It is the first time that a woman has had the curatorship of a museum, and her activity and her devotion to the cause of art will certainly be a great help to us.

"In order to do the best with this work of revision, and to carry it on impartially, I have succeeded in having a commission appointed to work with us. It consists of M. Paul Léon, Director of the Beaux Arts, the Director of the Louvre Museum, MM. Migeon, Guiffrey and Vitrey, Curators of the Louvre, M. Koechlin, president of the Friends of the Louvre, and M. Pacquement, president of the Friends of the Luxembourg. Our first care will be to give the Masters of Impressionism a room more worthy of them and better lighted than the one they now occupy. This last will be devoted to exhibitions periodically re-

newed of the drawings and engravings of modern artists of which the Museum possesses an extremely rich reserve stock which it has never been able to show, for want of room. You can also announce that a collection of very interesting works by the late Charles Cottet, left by the artist to the Museum, will shortly be exhibited. I propose also to give more space to the sculpture which at present is much too crowded, as well as to give it a serious revision."

And as I remarked to M. Masson that he had not yet told me anything about himself, "If you believe that that would have any interest for your readers, which I doubt," he replied with a smile, "I can tell you that I was born in Burgundy, at Beaune, a country famous for its wine and also for the School of Burgundy. You might add that, by a curious coincidence, Naigeon, the first curator of the Luxembourg, a pupil of David and friend of Diderot, was also born at Beaune."

I did not think the Luxembourg was so old, and confessed it to M. Masson. "It is generally not known," he replied, "that the Luxembourg is an old Museum. It is in fact older than the Louvre, which gave it its initial stock of paintings, among them the Rubens of Marie de Medicis and the collection of paintings of the Orleans family. It was then in the real Palace of the Luxembourg, from which it took its name. It was not until in 1896, under the administration of President Grévy, that the Museum was transferred provisionally to the buildings of the orangery which it has occupied ever since, because as you know, nothing lasts longer than the temporary."

"The first curator of the Luxembourg, was Francis Arago, the second Léonce Bénédite. I am the third, and as I told you, I do not feel myself a stranger, as I have been joint-curator during twenty-five years. All my life has been devoted to the study of art. An old pupil of the Louvre School, I then became secretary to Lafenestre at the Collège de France and of Louis Courajod. The list of my work and of the expositions which I have organized in both France and in foreign countries would be too long to give, and without interest to your readers."

Before leaving him I asked M. Masson if he thought of going to America. "I do not look upon it as a possibility for the moment," he replied. "Nevertheless, I follow the development of American art, so living, so rich and so promising, with extreme interest, and I beg you to assure American artists of my keenest sympathy."

ROCKEFELLER OFFERS CAIRO \$10,000,000

(Continued from page 1)

strongly to the clause which would give control to a board made up very largely of foreigners and of the Egyptian Department of Antiquities, which has been in constant conflict with foreign excavators during the last years, has apparently been silenced. It seems probable that a compromise definitely associating the Department of Antiquities with the new museum will smooth over the difficulty and enable King Fuad, who is reported to be strongly in favor of the new Museum, to accept Mr. Rockefeller's generosity.

Few details concerning the organization of the proposed new museum and archeological institute have so far been published, but according to a statement of Prime Minister Zivar Pasha, published in the *Times* of Monday, the proposal is to give \$5,000,000 for the museum, \$2,500,000 for the archeological institute and the balance for maintenance. The importance of the role which the institute may be expected to play, in the future history of Egyptian archeology, can best be gauged from a passage in Professor Breasted's original announcement: "... In offering to establish a research institution in its own building in conjunction with the new and imposing museum, Mr. Rockefeller feels that facilities will be afforded not only to scholars from all over the world, for carrying out investigations leading to a fuller knowledge of the history of civilization, but also to all young Egyptian scholars of receiving the best scientific training, as historians in their own extraordinary land."

The conduct of the present negotiations has been entrusted to a Board of Trustees, consisting of Dr. Breasted as Chairman and V. Everit Macy and Raymond B. Fosdick. Mr. Fosdick's partner, Mr. Belknap, has been in Egypt representing the Rockefeller interests, and is expected back about Feb. 24th. He is expected to bring more definite information as to the progress of negotiations.

RECENT ACCESSIONS AT THE METROPOLITAN

Egyptian Statue, Portrait by Brouwer,
Renaissance Bronzes and Vander-
bilt Mantel Included

The Metropolitan Museum of Art acknowledges in its February bulletin the gift from Mrs. Cornelius Vanderbilt, Sr., of the fireplace by Augustus Saint-Gaudens executed in 1881-82 for the chateau erected at the corner of Fifth Avenue and Fifty-seventh Street by the late Cornelius Vanderbilt, and soon to be razed to make way for a modern skyscraper. The gift was announced by Mrs. Vanderbilt several weeks ago.

Other accessions include a portrait statue of Rahoteff, Egyptian, V Dynasty, the gift of Edward S. Harkness; arms and armor from the Henry Grif-fith Keasbey collection; a Renaissance armoire, elaborately decorated, probably made as a wedding gift for Diane De France in 1553, and a portrait of a man with a "prodigious nose," by Adriaen Brouwer, Flemish artist of the XVIIth century.

Mrs. Vanderbilt's gift is described in the Bulletin as a "generous and welcome one," and an important addition to the group of Saint-Gaudens's sculptures in the museum. It will be installed in the new gallery of American sculpture in the Wing K, and will, therefore, not be available to the public until the opening of that wing in the Spring.

The portrait statue of Rahoteff, acquired for the Egyptian collection, is described in the Bulletin as a remarkably fine Old Kingdom statue, a worthy example of the skill in portraiture characteristic of that first great period of Egyptian art.

The statue, of gray granite, represents an official of the Dynasty Court, and if of a kind familiar to the world by the famous "squatting scribe" of the Louvre and the scarcely less noted scribe in the Cairo Museum. Mr. Harkness's gift is in fact, according to the Bulletin, one of the very few examples of this type and date which can compare with these two masterpieces.

From the Keasbey collection of arms and armor is recorded the purchase of several greatly needed "types," including a hauberk of the XVth century, an English closed helmet, which belonged to one of the Sapals of Rayne Hall, Essex, England, and a stirrup, probably South German, an example in ornament and workmanship of the school of armorers of the last of the XVIth and the first quarter of the XVIIth centuries.

The Renaissance armoire, probably made as a wedding gift for Diane De France in 1553, is a recent purchase of the museum and is exhibited in the room of recent accessions. The elaborate decoration of the cabinet is not confined to the exterior alone. Perhaps the most extraordinary feature is the painted decoration of the interior.

These paintings are in exceptional preservation; the colors are nearly as fresh and pure as the day they were painted, so that when the doors are opened the effect is almost riotously gay.

The recently purchased portrait by Adriaen Brouwer is a little portrait about three-quarters life size. Brouwer is described in the Bulletin as the perfect Bohemian of 300 years ago. Some 130 of his works are listed and several have found their way to this country. Three are in the possession of Colonel Michael Friedsam in this city and another in the New York Historical Society.

Mention is made of the addition made by Ogden Mills to his gathering of Renaissance medals and bronzes, and of the bronze figure of a negress, which comes to the museum from the recent sale of the Castiglioni collection, in Vienna. Also of an unconditional bequest of \$5,000, which the museum received from the late William P. Wainright.

On Feb. 22 an exhibition of modern decorative arts, selected from the International Exposition of Decorative and Industrial Art, held in Paris in the Summer and Fall of 1925, will open at the museum in Gallery D 6 with a private view for members. It will be open thereafter to the public through March 21.

ART MUSEUM FOR UNIVERSITY OF TEXAS

The University of Texas, at Austin, has recently received the gift of a fine arts collection valued at more than \$500,000, and also the sum of \$150,000 for the erection of a museum to house the collection. The donor is Mrs. Miriam Litcher Stark.

The University collections, now located on the third and fourth floors of the main building, already contained a few originals, and many reproductions, including a collection of plaster replicas of antiquities in the National Museum of Mexico, the gift of the Mexican Minister of Education. There is a valuable collection of coins given to the University in 1891 by S. M. Swenson of New York. A collection of two thousand lantern slides has been used to supplement the museum material.

2 SHOWS OF MODERN DECORATIVE ART DUE

Selection from Arts Decoratifs at Metropolitan — Seligmann Will Show French Craftsmen

Concurrently with the selection from the Paris Exposition des Arts Decoratifs of last summer, made by Professor Richards, which opens at the Metropolitan Museum on Monday next, THE ART NEWS learns that a small, but carefully selected collection of modern French decorative art is to be shown at the galleries of Jacques Seligman.

This exhibit, held under the auspices of the Association Francaise de l'Expansion Artistique, of the French Ministry of Fine Arts and the Ministry of Public Instruction, has been brought over by Count Mande de Hauke, and will open on February 29th, continuing one month.

The work shown will include book bindings by Legrain, steel inlays by Linoissier, silverware by Puiforcat, a linen embroidery by Mlle. Monnier, lacquer work by Dunand, glass by Marino, enamels by Ferrier, sculpture by Pompon, Bugatti, Desbois, Dalou, and Bernard, decorative earthenware by Methey, glass work by Henri and Jean Cross and majolica by Mayodon.

The exhibition has been made possible by the cooperation of a number of prominent collectors, including the French Government, the curator of the Petit Palais, M. Gronkowski, Mrs. George Blumenthal, Beron Robert de Rothschild, M. Jacques Doucet and M. Barthou.

ROCHESTER TO HAVE DE PROROK RELICS

ROCHESTER, N. Y.—Over half of the de Prorok collection of relics from Carthage and other ancient African cities, now on exhibition at the Memorial Art Gallery, will be given to the University of Rochester to form the nucleus of a permanent archaeological exhibit, which will be displayed in the new wing of the gallery when it is completed.

Among the pieces which will be given the university by Count Byron Kuhn de Prorok are three of the sacrificial urns from the temple of Tanit in Carthage, and half of the collection of Carthaginian lamps which have formed one of the most interesting parts of the exhibit. Some of the pieces, mainly duplicates of ones which will form the Rochester collection, will be given to the University of Michigan, and others will be sent back to French museums.

Another case of relics was shipped to Rochester from Carthage several months ago and also will form part of the permanent collection. Next year the university will share in the results of further explorations by Count de Prorok at Carthage and Utica.

Decorations Given Yale by Huntington

Mural Paintings, Woodcarvings, Marbles, Doors and Other Objects of Art From Famous Mansion

NEW HAVEN, Conn.—The famous collection of mural paintings, wood carvings, marbles and objects of art which formed the interior decorations of the Huntington mansion at Fifth Avenue and Fifty-seventh Street, New York City, have been presented to Yale by Arthur M. Huntington, honorary M. A., 1897.

The late Collis P. Huntington built the house in 1895 as a monument to American architecture and art; and on his death left it to his son, Archer M. Huntington, for his life. The building is to make way for a skyscraper, and certain of its ornate decorations come to Yale through Mr. Huntington's generosity for the School of Fine Arts.

These ornate decorations include the celebrated lunettes and ceiling panels by Edwin H. Blashfield, Elihu Vedder and Henry Siddons Mowbray, which form a representative collection of decorations by America's leading contemporary mural painters. Since the Yale School of the Fine Arts places great emphasis in the work of advanced students on mural composition, according to Dean Everett V. Meeks these pictures will be particularly valuable to the school.

Augustus Saint-Gaudens is represented in the Huntington gift by a fine monumental mantel. A series of carved wood panels in figure composition by Karl Bitter are also a feature of the collection.

In addition to the pieces available for exhibition in the Yale galleries, Mr. Huntington has presented to the University much material of unusual value which can be used in the construction of any future art museum. This includes many doors and door frames of Renaissance design and superb workmanship, as well as a quantity of flooring, columns and balusters of rare marbles, some of which are no longer attainable.

Dean Meeks said today, in pointing out the significance of Mr. Huntington's gift:

"The presentation to Yale of these remarkable modern works of art not only widens the range of the university collections, but in a most effective manner places at the disposal of the students for close and careful study work that they now have to travel far to see and can examine for short intervals only."

Brown University Given Rare Books

PROVIDENCE, R. I.—Dr. Harry Lyman Koopman, librarian of Brown University, announced recently that Miss Annie Hageman of Washington, D. C., had given the university the private library of her stepfather, Henry Kirke Porter, of the Brown class of 1860.

The library is a valuable one of over 2,800 volumes. One of the treasures of the collection is Pine's edition of the works of Horace in two volumes, amply illustrated, the text as well as the illustrations being wholly the work of the engraver. There are other numerous single volumes of genuine value and many notable sets and choice editions.

Henry Kirke Porter was the pioneer locomotive builder of Pittsburgh, a veteran of the Civil War and a former member of Congress. From 1866 to his death in 1921 he was active in the business, social and religious life of Pittsburgh.

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Coptic Tapestries In Hermitage Decay

LENINGRAD—Rare Coptic tapestries dating back to the 11th century in the Hermitage Fine Arts Gallery in Leningrad are threatened with ruin because of the presence in the texture of human organic matter, which is steadily rotting the fiber.

Professor B. V. Bizlov explains the phenomenon by saying that the tapestries were used in ancient times to wrap bodies of the dead, and the resulting stains caused the delicate and fragile web to decay. He hopes to check the disintegration by applying a specially prepared chemical solution.

There are 2,500 such tapestries, all of striking beauty and design, and they are valued at several million dollars.

POPE AND MILTON PORTRAITS SHOWN

Portraits of Milton and Pope form an interesting and unusual exhibition in Room 316 of the New York Public Library. It represents enthusiastic collecting, carried on in friendly competition with Dr. George C. Williamson, by the late Beverly Chew, who bequeathed the prints to the Library. This collection was first shown at the Grolier Club in 1909. After that, Mr. Chew made additions to it, and this enlarged collection is the one on view—plus portraits, found in the Library's Print Room, which, strange to say, had escaped Mr. Chew's dragnet. An amusing feature is found in various fictitious portraits of Milton, solemnly and repeatedly copied by engravers. American portraits of Milton, which much interested Mr. Chew, form an interesting group. Finally, there are a number of portraits, mostly mezzotints, of other writers. These add to the literary interest of the exhibition, which will be shown until April.

NATIONAL GALLERY DIRECTOR SUED

WASHINGTON—An oil painting, said to be a Bridgewater Madonna by Raphael, valued at many thousands of dollars, was deposited in a vault in the office of United States Marshal Edgar C. Snyder on Feb. 13th under a writ of replevin sued out by Mrs. Gwyndaline Berryman, 3,507 Tenth Street, Northeast, this city, against Dr. William H. Holmes, Director of the National Gallery of Art of the National Museum. Mrs. Berryman claimed the picture as her property and charged that it was being unlawfully detained by Dr. Holmes.

On the back of the picture is pasted a slip of paper bearing the notation that the picture was loaned to the gallery by Thomas B. O'Sullivan on June 2, 1919, and that in case of his demise a will in the vaults of the American Security and Trust Company would direct the disposition of the painting.

The court will be asked to set a date for a trial to determine the ownership.

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ROERICH PAINTINGS ARRIVE FROM ASIA

Paintings by Nicholas Roerich have arrived here from Central Asia, and also a collection of rare Tibetan art treasures, it is announced by the Roerich Museum. These treasures have been sent back to America by the Roerich Art Expedition now proceeding still deeper into Central Asia and will be exhibited in March. The art objects include Tibetan monastic paintings, sculptures and native manuscripts.

Among the objects are the magic daggers used by the lamas or priests, a statue of the Dalai Lama, head of Tibet, sacred images from the temples and rare statues of Buddha, as well as the masks used in the Devil Dances of the Red Monasteries. There is also the tea table of the Dalai Lama, one of the most elaborate pieces of native art.

These objects were collected in Tibet, and sent back by the expedition from its last stopping place in Lodak. As this is one of the most inaccessible sites, it was necessary to send the collection by caravan, on the backs of rams, yaks and mules, in charge of a native servant. Owing to the terrific weather conditions, it took more than a month to cross the Pass.

The Roerich Expedition is proceeding on its way, and has crossed the Karakorum and Sasser Pass.

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THE HAGUE—11 SURINAMESTRAAT

RECONSTRUCTION OF WESTMINSTER MURALS

XIIIth Century Paintings, Destroyed in Fire of 1834, to Be Reconstruction in Facsimile

LONDON—When members of Parliament returned to Westminster on February 2 they found some interesting changes in the interior decoration of the building.

The XIXth century builders and artists left an immense number of spaces to be completed in mosaic painting and wall decoration. The Speaker, who takes a keen interest in the Palace of Westminster, conceived the idea of having facsimile reconstructions made of the XIIIth and XIVth century wall paintings which were destroyed in the great fire of 1834.

Mr. Whitley enlisted the services of Professor Tristram, of the South Kensington College of Art, and he has now completed part of the work. To make room for the first of the "reconstructions," Sir John Gilbert's fine picture of the Field of the Cloth of Gold has been removed to the chessroom from its position on the members' staircase leading to the Terrace.

Its place will be taken by a reconstructed XIIIth century painting of the Coronation of the Confessor, one of the earliest works in English painting. The story of the reconstruction, made from three different sources, is interesting.

The original painting dated from 1247, and it was lost in the fire of 1834, but it happened that certain paintings were discovered hidden under whitewash. These turned out to be drawings which had been made by the then clerk of works and other people from the original picture, and this material is still in existence at Oxford and at the Society of Antiquaries.

From these drawings it was possible to reconstruct the whole of the picture which today was temporarily placed in position. It is hoped that the whole of the staircase will ultimately be devoted to a series of reconstructed works, and that the lower lobby leading to the Terrace will be decorated with similar paintings, which were in St. Stephen's Chapel and which date about 120 years later.

The complete series will form an exceedingly interesting collection of the Westminster School in medieval times.

In the chess room and the strangers' dining-room members will find a new series of portraits of eminent parliamentarians, including fine pictures of Cromwell, Chatham, Pitt, Burke, and others. Many of these have been presented by Lord Mildmay.

Good progress is also being made with the fourth mosaic in St. Stephen's Hall. It represents Edward III. commanding the rebuilding of St. Stephen's Chapel.

English Mansion Burned

CHESTER, England—The ancestral home of Sir Philip Grey Egerton, at Oulton Park, Tarporley, Cheshire, has been destroyed by fire. Four lives were lost in attempts to save valuable pictures by Rubens and other old masters.

The fine structure was erected from designs by Sir John Vanbrugh and was long regarded as one of Cheshire's show places.

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BISHOP TAPESTRY, ASCRIBED TO TOURNAI-UDENARDE, LAST QUARTER OF THE XVTH CENTURY.

Courtesy of Seidlitz and Van Baarn.

On a rose-red ground, lavishly sprinkled with vertically-disposed sprays of jasmine, honey-suckle and other flowers and surrounded by a "rope-work" border, is the erect figure of a bishop in full canonicals, with mitre, cope, pastoral staff and ring, facing the observer and inclined to the left, across the waist a label with black-letter inscription: "THURIBI EPS ASTORICIS." Woven in reds, blues, tans and ivory.

The portrait is of Thuribius, Bishop of Astorga, who was elected circa A. D. 444 to the seat of the Spanish diocese then holding the Metropolitan of the province "Gama, Series episcoporum" ("scripti ad Leonem"). I. papam de haeren Priscilliani non quia "notarius" papae sed quia Metropolitanus provinciae erat". In 457 the city of Astorga was destroyed by the Goths and burned, two bishops being carried off into captivity ibid. ("civitas astur a destruitur a Gothis. Duo illic episcopi inventi cum omni clero abducuntur in captivitatem residui et vacuis civitatis domibus datis incendio") and the Metropolitan passed to the city of Braga ("Abhinc Metropolitanum privilegium transit ad sedem bracarensem"). See also: G. Gonzales Davila, "Teatro de las Iglesias de Espana," Vol. IV p. 1; "Espana sagrada" De la santa iglesia de Astorga en su estado antiguo y presente," Vol. XVI of the "Espana sagrada."

The figure of the prelate should be compared with the closely allied treatments of the "Nine Archbishops of Spain" in the tapestry of that name formerly in the P. W. French collection, and known to be after a cartoon by Pieter van Roome, the father of Jean Van Roome and a designer in the employ of the Dukes of Burgundy at Tournai in the second half of the fifteenth century.

BONE OF CONTENTION
ANCIENT OR MODERN?

British Scientists Take Views 50,000 Years Apart of Drawing of Horse Found in England

LONDON—The question of whether the drawing of a horse's head on a piece of bone was done by an ancient Briton or a modern schoolboy has resulted in a controversy between two former Presidents of the Geological Society. One of them, Sir Arthur Smith Woodward, declares that the horse's head was drawn more than 50,000 years ago with flint by a Briton.

Since its alleged discovery in 1914 by two boys attending school at the town of Haywards Heath, Sir Arthur has delivered learned lectures on the bone and has written a treatise entitled "Paleolithic Engraving of a Horse on a Bone." Last week Professor W. J. Sollas of Oxford, another former President of the Geological Society, declared that the drawing is a hoax perpetrated by schoolboys.

Professor Sollas produced a statement by his assistant, who at the time of the find was arranging a museum collection at the Haywards Heath school, to the effect that the drawing had been made by boys as at joke on the science teacher. Sir Arthur immediately sprang to the defense of his ancient Briton theory.

"Where are the boys who drew the horse's head on the bone?" he asked.

"If this is really a hoax I hope they will confess, but in the absence of a confession I insist that the drawing is genuinely of the Paleolithic Age. I doubt if Professor Sollas has ever seen the bone. The bone bears every resemblance to the rib of a wild horse such as is found in Central Asia today. These horses were found in Britain thousands of years ago.

"If the drawing is a forgery the boys who did it were master forgers and deceived the greatest authorities of the geological world."

Sir Arthur declared that he had interviewed one boy who had reiterated that the find was genuine and that Professor Sollas in the past had mistakenly declared other bones to be forgeries.

The bone of contention is now lying peacefully in the museum of Haywards Heath School.

Appointments to Royal Commissions

LONDON—The King has appointed Mr. Francis Derwent Wood, R. A., to be a member of the Royal Fine Art Commission, to fill the vacancy caused by the resignation of Mr. T. H. Mawson.

The King has also appointed the Rev. Prebendary John Fisher, B.D., D.Litt., and Mr. Cyril F. Fox, Ph.D., Keeper of the Department of Archaeology in the National Museum of Wales, to be members of the Royal Commission on Ancient Monuments in Wales and Monmouthshire, in the room of Lieutenant-Colonel W. E. Llewellyn Morgan and Mr. Robert Hughes, resigned.

SKYSCRAPERS FOR IMPERIAL ROME

Fascist Advance Guard Demands Modern Spirit—Architecture in Style Never Before Used

ROME—The new imperial city of Rome which Mussolini's magic wand has commanded to come into being within five years may bring into an artistically jaded world architectural innovations so startling and revolutionary that, compared with them, the most daring skyscrapers of New York will seem old fashioned.

This is the present determination of the vanguard of Fascist architects and artists, which is furnishing the bone of contention in the most spirited esthetic controversy that has racked Italy since the glorious days of the Renaissance.

The new Rome must be a continuation of medieval Christian and ancient Rome—calm, dignified and balanced—say the traditionalists, who are represented by Armando Brasini, the most prominent "Academic" architect in the nation. On the other hand, F. T. Marinetti, father of futurism, storms:

"We want Rome to have a Mussolinian imprint—that is to say, Fascist futurism—never an archaeological imprint.

"Mussolini," continues Marinetti, "wants to liberate all the monuments of the past from unworthy structures which now hide them, hygienizing the center of Rome and freeing it for ever-increasing traffic. This absolutely rules out any of the old kinds of architecture."

"Rome, capital of the new empire," says Settinelli, editor of *Impero*, "awaits her architect and will have him; awaits the giant who will put a Fascist face on the capital of capitals."

The same writer goes into a rhapsody about the new architecture, which, he says, will "soon reveal itself," but he does not define its nature beyond the statement that it will not be an imitation of Michelangelo, but "will surpass him."

Other artists point out that the new American type of architecture is in no

way suitable for Rome but they commend the general directions of American construction as compared with that of European builders.

"But ours" said one representative of Fascism "will make the skyline of New York seem a merely startling conception, a commonplace with no real infusion of the truly esthetic into what is undoubtedly a great architectural gesture."

The controversy has waxed so warm that the semi-official "Popolo d'Italia" has stepped forward with a scheme to find a compromise. Two prizes of 55,000 lire each are being offered for original designs. One is for the complete furnishing of an Italian Embassy abroad, the intention being to get a new idea of interior decoration to attend with the architecture.

The other and more important design is for a modern bath, like the ancient Roman ones, to be situated on the banks of the Tiber. It is to have warm and cold swimming pools, library, salons, reading room, rest rooms, playing rooms, an auditorium seating 5,000 persons, and other novel features. Designs must be submitted before Oct. 15th.

The competition would seem to be simply another of the many dry-as-dust contests held in every country of the world, were it not for a clause of the rules which says that the designs must be in an "architectural style never before used."

(From the New York Times)

On another page of THE ART NEWS we publish a letter from our correspondent in Rome which gives a less feverish impression of the plans of the Fascists.

AMERICAN EDITION OF THE CONNOISSEUR

The first number of the American edition of the *Connoisseur* has just appeared. In somewhat the manner in which *The Studio* was published for a long time by John Lane, an American section, both of advertising and editorial matter has been added to the regular English edition. The present number contains, in addition to the English section, several pages of capably written American art notes, an article on American silhouettes by Mary Martin, and several pages of American advertising. The New York publishing office is, The Connoisseur Publications of America, Ltd., 18 East 53rd St.

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(Continued from page 1)

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Glackens—Central Park, pastel.
Demuth—Horses; On the Beach.
Burchfield—Old Houses.
Mabel Dodge—Flowers.
Max Weber—Pine Trees, watercolor;
Apples on Plate; Pot; Spoon; Nude
Figure; Portrait; Figure; Four Figures.
Hartley—Berlin; Landscape.
Walters—Thunderstorm.
Preston Dickinson—Landscape; Land-
scape; Portrait.
Seurat—Landscape with Horse and
Cart.
Italian—Two drawings.
Miller—Apple Girls.
Gaylor—Cafe.
Hart—Samoa; Mora.
Schomberg—Landscape.
Bruce—Still Life.



"LANDSCAPE WITH HORSE AND CART" By GEORGE SEURAT
Included in the exhibition of the Arthur B. Davies Collection at the Ferargil Galleries

MODERN STAGES AND SETTINGS TO BE SHOWN

An international exhibition of stages and stage settings of the most modern character, all of them "Post-Reinhardt," will be opened in the Steinway Building on February 27th. Four theatrical organizations in New York, the Theatre Guild, the Provincetown Players, the Greenwich Village Theatre and the Neighborhood Playhouse, are sponsors for the exhibition.

In the European section there will be more than 1,500 exhibits. These will include settings by Picasso, Leger, Depero, Tairoff, Bracque, Medgyes, Meirhold and Trantollini. This part of the exhibition is under the direction of Friedrich Kiesler, who is at present designing and superintending the erection of Expressionistic backgrounds for the exhibition.

In the American section more than forty of the foremost designers in this country will be represented. Among them are Robert Edmond Jones, Norman Bel-Geddes, Lee Simonson, James Reynolds and Joseph Urban.

The exhibition will occupy the entire fourteenth and fifteenth floors of the Steinway Building. Lawrence Langner, Kenneth Macgowan, Helen Arthur and Eleanor Fitzgerald are the executive committee for the show.

SALMAGUNDI ANNUAL EXHIBITION OPEN

With two prizes of a thousand dollars each, Salmagundi Club painters have sent their best work to the annual oil exhibition at 47 Fifth Ave. which opened to the public Sunday afternoon, Feb. 14th and continues daily from 12 to 6 until Friday, Feb. 26th.

One prize is given by Samuel T. Shaw, the other by the club members for the permanent collection of the club. The winner of the Shaw prize last year was Roy Brown in whose honor Mr. Shaw gave a dinner at the club.

The club gallery was not large enough to hold all the pictures sent, so that the walls of the big room, known as the lounge, are also covered with them. As usual, the range of work is wide, landscapes predominating, and contributions, among others, are from Hobart Nichols, Robert Veach, Chauncey Ryder, Francis Dixon, W. Granville Smith, Edward H. Potthast, George Pearce Ennis, Edward Duffer, Gerald Leake, John Ward Dunsmore, Gustave Cimiotti and George Elmer Browne.

AURORA, ILL., TO HAVE ART MUSEUM

Aurora, Ill., is soon to have a public art museum. The collection of James M. Cowan, president of the Aurora Art League, which now numbers five hundred paintings, and that of the League's treasurer, Capt. J. F. Harrell, have been promised to the city, and it is now stated that a building will be erected in the near future.

Aurora, a city of 38,000 inhabitants, prides itself on the distinction of buying more art per capita than any other city in the world. This year it has passed its own record, buying from the recent exhibition of the Grand Central Galleries, paintings and sculpture to the value of \$35,000.

MURAL PAINTINGS FOR PUBLIC SCHOOLS

Elias Silberstein, Principal of the Jonas Bronck Public School in the Bronx, has had an idea that has practically solved the truancy problem. His idea is the decoration of the walls of his various classrooms with the work of the best mural painters he could obtain.

The ninth mural has just been finished. It will be placed in the school workshop. The psychological idea behind Mr. Silberstein's innovation is that by changing the drab walls that make school children restless and rebellious, into artistic representations of the things which are of the greatest interest to children, going to school will become a pleasure rather than a bugbear.

"Let the child's first impression of life be beauty," says Mr. Silberstein. "Mural paintings are the cheapest, purest and most constant teacher. They work without any lecturing. Unless we can get at the heart as well as the brain of a child he is a disciplinary problem. We want the child to want to come to school. One sure cure for truancy is to make the school attractive. We have practically no such thing as disciplinary problems and practically no truancy, although we have 3,100 pupils."

The mural which will be placed in the workshop is by Leo Kober, an artist on the staff of *The World*. It is the "Dream of the Future," showing a skyscraper rising on the ruins of old buildings. The heavy girders rise majestically to the sky. Mr. Silberstein chose this to give the children a vision of what they can accomplish.

One of the kindergarten murals is by Edith Truman Woolf. She chose for her subjects playing children, animal pets and toys. Even the piano in that room was made a part of the general scheme of decoration, with brave troops of toy soldiers parading.

Another kindergarten mural is by William Clarke Rice. At the Principal's suggestion he went to the unfailing source of infantile joys, Mother Goose, for his inspiration. Mr. Rice decorated four other rooms.

Robert Hamilton's mural in one of the classrooms is called "The Four Seasons," and in addition to the painting there are plaques depicting day and night. A mural by Willy Pogany is in the art room and consists of panels of Michael Angelo at work, the Aztecs, Greece and other subjects of interest to students who use the art room.

Gauguin's Lost "Femme à la Mer" Found in Montmartre Attic

The discovery of a long-lost painting by Paul Gauguin which the artist completed shortly before his death in Tahiti has caused a sensation in Paris art circles. Not in many moons has the Parisian art-loving public been so stirred, says a recent report. The much-coveted canvas was found in the attic of a store in Montmartre.

According to experts, the work is in Gauguin's best vein, done when his genius was full-flowered. It represents a Tahitian woman silhouetted against a colorful sea, and is known as "Femme à la Mer." It is believed that the canvas found its way to Germany after Gauguin's death and was brought to Paris some time ago.

Many searches have been made in the past for this important work of the eccentric artist; and for a while it was feared that it had been destroyed.

WHITNEY CLUB HOLDS BOSTON EXHIBITION

BOSTON—The Boston Art Club opened on Wednesday, Feb. 17, an exhibition of paintings by a group of artists well known elsewhere but not previously represented in exhibitions in this city.

The following artists have contributed four or five works each: Preston Dickinson, Niles Spencer, Allen Tucker, Max Kuehne, Kenneth Hayes Miller, Guy Pene du Bois, Nan Watson, Lucille Blanch, Charles Sheeler, Leon Hartl, Edward Hopper and H. E. Schnakenberg.

On the opening day Mr. Schnakenberg gave an informal talk in the gallery upon the work of the artists represented. The exhibition is presented with the cooperation of the Whitney Studio Club of New York, which during the past decade has devoted itself to the presentation of younger American artists and has come to be recognized as an important factor in the development of the art of the country.

CERAMIC SOCIETY AT ART CENTER

The Twenty-eighth Annual Exhibition of the New York Society of Ceramic Arts will be held at the Art Center, 67 East 56th Street from Feb. 17 to March 6. This year special emphasis will be placed on out-door pottery designed for garden use, and on figurines, in contrast to the conventional bowls, jars and household porcelains which have dominated the showing in previous years.

H. Varnum Poore is represented by a fine selection of pieces. Mr. Poore is a painter of talent as well as a potter, and his attitude toward ceramics, in its pre-occupation with the esthetic motif, is primarily that of the artist. He creates no duplicates and permits no assistant to touch his work, even grinding his own glazes. Tony Targ is showing figurines and among the other well-known exhibitors may be mentioned Leon Volkmar, Henry Varnum Poore, Carl Walter, Miss Maud M. Mason, Mrs. George Nichols, Mrs. Tyler, the Greenwich House Pottery, Charles Binns, Mrs. Adelaide Robineau, Miss Penman and Miss Hardenburgh.

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EXHIBITIONS IN NEW YORK

ERNEST LAWSON
Ferargil Galleries

"What has happened to Lawson?"
"He has been to Halifax."

Beyond that somewhat cryptic explanation, nothing more was forthcoming from Ferargil's *entrepreneur*. Evidently it was meant that the pictures should speak for themselves. They do. Whatever the cause, a new spirit has come into Lawson's work. To his always capable painting he has added splendid simplicity and a greater brilliance of color. One can recall many of his canvases in which there is a hint of his present power, and many that are as fine or finer than some of the pictures in the present show, but we have never seen a group of Lawsons in which so high a quality has been so consistently maintained.

He has by no means gone over to the left. Rather he has kept his artistic approach unchanged, the difference lies in the fact that he makes, in these canvases, a far clearer statement of his art.

In an exhibition in which the quality is so uniformly high it is almost impossible to choose one, or a few, as the most representative of his present work. To do so means simply an expression of individual taste among many fine things. But there is this satisfaction; no matter what is chosen one cannot go wrong, for all of the paintings are good.

GLEB DERUJINSKY
Macbeth Galleries

THE CARVED PEDESTAL, "The Four Seasons," loaned for the exhibition by Mrs. John Henry Hammond, forms the centre of interest in Mr. Derujinsky's present show at the Macbeth Galleries. Although it has been exhibited before and reproduced many times, the relief carving is of such distinguished quality that it is a real joy to see it again. The relation of the figures and the flowing lines of the draperies on this slightly tapered cylinder were worked out with great skill. In this piece, as in most of those in the exhibition, Derujinsky proves himself a sculptor who is a complete master of his craft, and one who is able, through sheer perfection of handling, to make the results of the most painstaking effort appear unlabored. He does not, as so often happens, lose the freshness of his original conceptions in the process of bringing them to fulfillment.

In addition to many of his best known pieces, the "Diana," a splendid study in pattern, the "Annunciation," "Leonardo da Vinci" and the "Leda" among them, there are several works which have not been shown before. These include the "Dolphin" in lead, also loaned by Mrs. John Henry Hammond, a number of portraits, one of them of William Beebe, and a life size nude which he calls the "Modern Phryne." This latter, which is shown in plaster, Derujinsky says is a study for a figure he hopes to execute in marble. There are splendid things in it. The torso is finely done.

The exhibition will be open till Mar. 8th.

J. KELLOGG WOODRUFF
Dudensing Galleries

J. KELLOGG WOODRUFF, at the Dudensing Galleries, has something to say, and says it with an individual accent. His watercolors of the Catskills, Adirondacks, Hudson Valley and Cape Cod are sincerely observed and painted with a boldness and firmness too often lacking in water colors.

Woodruff has a particular fondness for winter landscapes, and handles them with skill. Sometimes, as in "New Snow in Devil's Kitchen," he finds his inter-

est in recording purple and pink shadows on a snow covered mountain. At other times, as in "Palenville," he enjoys the accents of red chimneys against a white hill. But always, even in the most impressionistic of the watercolors, one feels the firmness of rocks beneath the snow, the rugged sternness of hills underlying the whiteness.

"In Hayne's Falls, April," Woodruff has caught the prismatic fall of the spray, thundering down between heavy purple rocks. On the other hand, "Dunes, Near Provincetown" has no dependance on color; it achieves the beauty of simplicity, and close observation. Occasionally, as in "Bear Mountain Bridge," Mr. Woodruff becomes a trifle too literal, but this is an exception.

The drawings, of which there is a small series, exhibit the same firmness and imaginative observation as the watercolors. The accents of Mr. Woodruff's pencil are trenchant. He loves trees with tall, bare trunks, and he has a talent for the placing of shadow.

JULIE MORROW
WILLIAM RITSCHER
Milch Galleries

THE PAINTINGS of Miss Morrow have been very nicely defined in the catalog of the exhibition as "Nature moods expressed in terms of light." In scenes from Marblehead, Provincetown and New Hope, she has observed the vibrant play of sunlight on water and tree, across vast dunes or thrown against a quaint village street. Especially effective in its delicacy is the "Thru the Birches." The tenuous light of early spring pervades the atmosphere of the charming painting "Before the Leaves Are Green," in which budding trees are reflected in a river. In the sea paintings, Miss Morrow delights in the dancing color of waves, in the play of sun on wet rocks.

Several other artists are showing paintings of the sea this week, which makes William Ritscher's interpretations of the ocean all the more interesting. Mr. Ritscher, whose studio is at Carmel-by-the-sea, has spent his life in studying the water in storm and tranquility and under all kinds of light effects. Just returned from a two years' trip around the world, Mr. Ritscher now includes in his exhibition, such sea pictures as "South Sea Foam," "Coral Reefs, South Seas" and "Fish Wives of Lisbon," to add to his well known canvases that have interpreted his own majestic view of the Pacific. Mr. Ritscher quite evidently delights in the power and the majesty of the ocean; his canvases are filled with its elemental qualities. Such canvases as "The Derelict" are instinct with the cruel power of the sea. Although Ritscher is best known as a painter of the sea, the present exhibition includes some other canvases of quite different genre, among these are the interesting study of a Bali girl, painted in the South Seas, a Tahiti landscape and the imaginative canvas "In the Glorious Days of Venice."

CHARLES W. HAWTHORNE
Macbeth Galleries

SIXTEEN new paintings by Charles W. Hawthorne are on view at the Macbeth Galleries. With the exception of the "Nude" they are all portraits or portrait studies. In them Hawthorne has been content to limit his effort to the head and hands and merely suggest a background. The suggestion is cleverly done. In many of the faces, notably in the portrait of H. C. Meacham, Hawthorne displays amazing virtuosity, but no canvas in the exhibition is representative of Hawthorne at his best.

The exhibition will be open until March 8th.

WHISTLER LITHOGRAPHS
Keppel Galleries

IT IS IMPOSSIBLE to review an exhibition of the Keppel Galleries without praising the admirable care that is put into its presentation, both as to hanging and cataloguing. The present catalogue, to which Mr. David Keppel contributes an introduction, is in its kind perfect, informative and packed with suggestion, a model of what such things should be.

One wishes that one could bring the same enthusiasm to the subject of the catalogue, the lithographs of Whistler. It may be that we have been fed upon too heady fare of late years. It may be that the delicate art of Whistler has been crushed, for one generation, at least, by over-emphasis. Whatever the reason, these lithographs which once delighted us, now appear slightly faded, as might blossoms of yesterday that had lost their scent.

A few still retain their sometime quality. Mostly, we noted, the date from away back, from Whistler's beginnings with lithography in 1878. There is the "Nocturne," a lithograph of this date, which we compared with the later and more famous Nocturne, entitled "The Thames," of 1896. Despite the astonishing subtleties of the latter, we are not sure that the former does not ring, on the whole, truer. It possesses a fine resonance that somehow goes out of Whistler as his passion for refinement grew. The two proofs of "The Toilet," lithographs of 1878 also, are in a like case and the "Tall Bridge."

It is time that a re-estimate be made of Whistler's art, sacrificing much that is tentative and unconvincing in order the better to throw into prominence the work that will stand. When that is done, we are inclined to believe that the work of the 70's and early 80's will take a high place.

THALIA MALCOLM
Durand Ruel

THE PICTURES of Thalia Malcolm, exhibited at Durand Ruel, under the direction of Marie Sterner, are for the most part souvenirs de voyage from France, Italy and the Basque country. Pleasantly unpretentious, they have the appeal of things seen. Probably a dozen visitors would find enjoyment in as many different pictures, according to their own memories. One of Aetna, another of Pontasina, Etratat, St. Clou... For our own part, the name of Auvers, fairly jumped out of the catalog. The picture is of a garden, very much the same garden Van Gogh painted, in those months when he was the guest of old Dr. Gachet, a garden whose square is almost overwhelmed with a riot of color. It says much for Mrs. Malcolm that we were not disappointed, but might have fancied ourselves back in Auvers again, sitting in Cezanne's chair, and drinking tea out of his cup.

WILLIAM F. BOOGAR, JR.
Holt Gallery

WATERCOLORS, oil paintings and wood carvings, all reveal Mr. Boogar's knowledge of the sea and his ability to interpret it. There are no histrionics about Mr. Boogar's work, no deviations from sincerity and directness. His canvases, always modest in size, speak of long hours alone with the sea, and of an intense openness to its moods.

Whether it be a stretch of beach, or the pounding of the surf, or a northwest gale, Mr. Boogar finds the fundamental rhythms of waves and clouds and paints them limpidly. As a rule, he prefers that his sea pieces record a mood; occasionally, however, in such compositions as "Gulls Feeding" and "Gull and Coots," he shows that he knows water fowl and their swift, darting movements, even as he knows the sea.

Mr. Boogar's wood carvings of fisher people and boats, have a sturdy honesty and a nice feeling for the texture of wood.

Only Mr. Boogar's landscapes, seem to fall a little short in comparison with the sea pieces. They lack the simplicity, the complete understanding. There is one, however, the "February Warblers" of a few sturdy lumbermen singing to keep warm, that has the same directness and humor as the wood carvings.



"THE VALLEY OF THE BIDASSOA" By PAUL BARTLETT

This painting has recently been acquired by the Luxembourg. Mr. Bartlett will hold an exhibition of his paintings at the Wildenstein Galleries from Feb. 18th to March 4th.

Grand Central Art Galleries
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BRONZES

by



Nocturne Mario Korbel

Herbert Adams	Evelyn B. Longman
Robert Aitken	Frederick W. MacMonnies
Chester Beach	Hermon A. MacNeil
Edward Berge	Edward McCartan
Gutzon Borglum	R. Tait McKenzie
H. K. Bush-Brown	Willard Paddock
Margaret French Cresson	Augustus Lukeman
Cyrus E. Dallin	Edith B. Parsons
James Earle Fraser	Attilio Piccirilli
Laura Gardin Fraser	Albin Polasek
Daniel Chester French	A. Phimister Proctor
Harriet Frishmuth	Brenda Putnam
Sherry Fry	Arthur Putnam
John Gregory	Lucy Perkins Ripley
Leo Friedlander	Victor Salvatore
Carl Augustus Heber	Janet Scudder
Malvina Hoffman	Peer Smed
Anna Vaughn Hyatt	Lorado Taft
C. Paul Jennewein	Bessie Potter Vonnoh
Grace Mott Johnson	Mahonri Young
Isidor Konti	Paul Manship
Mario Korbel	Adolph A. Weinman
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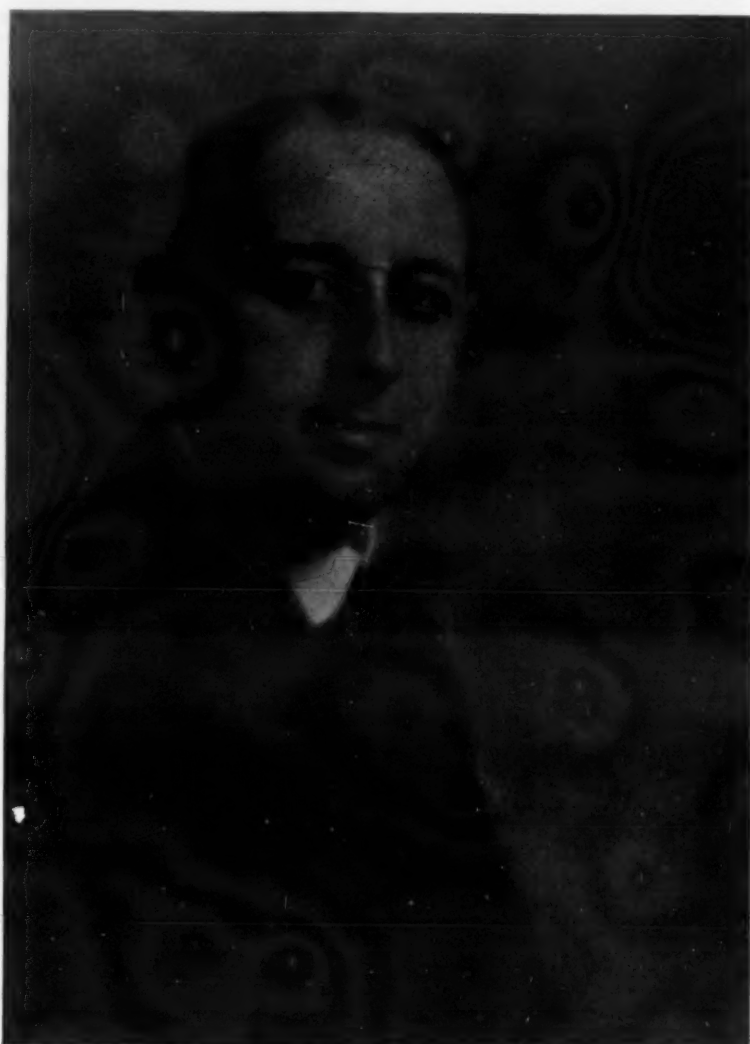
AUCTION REPORTS

LEVERHULME SALE

THIRD SESSION

Anderson Galleries—The third session of the Leverhulme sale was held on Thursday afternoon, Feb. 11. The total for this session was \$93,780. Total for three sessions, \$388,565. The list of articles sold follows, with the catalogue number, description, purchaser and price:

- 256—Chess and backgammon (tric-trac) board, English, circa 1700, E. F. Collins, agent \$250
- 257—Oval swing toilet mirror, Chinese, probably Canton, circa 1790, H. K. Pyne \$685
- 258—Mahogany wall bracket, English, circa 1740, Symons, Inc. \$225
- 259—Brass pendent chandelier in the style of Louis Seize, F. T. Haskell \$85
- 260—Old English jardiniere, circa 1775, Edward Michael \$175
- 261—Set of four composition and gilt two-light brackets, French, circa 1800, E. F. Caldwell & Co., Inc. \$900
- 262—Square early Georgia decorated cream lacquer cabinet, English, circa 1730, P. W. French & Co., Inc. \$2,700
- 263—Small oval decorated table, English, late eighteenth century, J. K. Mitchell \$350
- 264—Early eighteenth century mirror, English, circa 1725, Symons, Inc. \$400
- 265—Mid-eighteenth century mirror, English, circa 1740, Symons, Inc. \$450
- 266—Early Georgian gilt side table, English, circa 1730, W. W. Wood 3d. \$450
- 267—Early Georgian gilt side table, English, circa 1730 W. W. Wood 3d \$475
- 268—Chandelier in the style of Louis Quatorze, P. W. French & Co., Inc. \$210
- 269—Satinwood cabinet, English, circa 1790, Frank Partridge, Inc. \$2,100
- 270—Satinwood cabinet, English, circa 1790, Frank Partridge, Inc. \$2,550
- 271—Set of four William and Mary walnut chairs, English, circa 1690; F. T. Haskell \$2,500
- 272—Finely carved mahogany wall torchere, English, circa 1740; Edward Michael \$300
- 273—Seventeenth century Burr walnut chest of five drawers, English, circa 1690, P. W. French & Co., Inc. \$550
- 274—Cover for a chair back, English, circa 1725; Mrs. Fritz Kreisler \$425
- 275—Cover for a chair back, English, circa 1725; Mrs. Fritz Kreisler \$425
- 276—Cover for a chair back, English, circa 1725; Morton H. Meinhard \$325
- 277—Cover for a chair back, English, circa 1725; Mrs. Fritz Kreisler \$400
- 278—Needlework cover for a settee back, English, circa 1725; M. H. Meinhard \$550
- 279—Needlework cover for a settee back, English, circa 1725; M. H. Meinhard \$500
- 280—Stuart silkwork picture, English, circa 1680; Karl Freund \$275
- 281—Georgian petit-point screen panel, English, circa 1780; Mrs. Fritz Kreisler \$250
- 282—Queen Anne petit-point screen panel, English, circa 1710; H. F. Dawson \$350
- 283—Charles II petit-point and stumpwork panel, English, circa 1670; Frank Wolf \$400
- 284—Eighteenth century needlework picture, English, 1795; M. H. Meinhard \$210
- 285—Petit-point and gros-point, cover for a chair seat, English, circa 1700; M. H. Meinhard \$450
- 286—Stuart petit-point and stumpwork panel, English, circa 1670, Gustave Blumenthal \$275
- 287—Stuart stumpwork and needlework panel, English, circa 1680, E. F. Collins, agent \$635
- 288—Set of four carved wood and parcel-gilt chairs, English, circa 1725, Frank Partridge, Inc. \$700
- 289—Carved wood and parcel-gilt settee, English, circa 1725, Frank Partridge, Inc. \$250
- 290—Eighteenth century segmental commode, English, circa 1780, Frank Partridge, Inc. \$2,250
- 291—Carved and gilt wall mirror, English, circa 1755, P. W. French & Co., Inc. \$575
- 292—Pair of Sheraton painted armchairs, English, circa 1795, Mrs. J. K. Mitchell \$500
- 293—Pair of Sheraton painted armchairs, English, circa 1795, Mrs. J. K. Mitchell \$600
- 294—Pair of Sheraton painted armchairs, English, circa 1795, Mrs. J. K. Mitchell \$600
- 295—Pair of Sheraton painted armchairs, English, circa 1795, Mrs. Fritz Kreisler \$600
- 296—Pair of satinwood armchairs, English, circa 1780-90, Frank Partridge, Inc. \$1,800
- 297—Pair of Sheraton console tables, English, circa 1790, Frank Partridge, Inc. \$1,150
- 298—Eighteenth century girandole, English, circa 1740, Mrs. W. R. Timken \$575
- 299—Inlaid Pembroke table, English, circa 1800-10, Mrs. J. K. Mitchell \$750
- 300—Pair of Chippendale mahogany chairs, English, circa 1775, Frank Wolf \$725
- 301—Mahogany and satinwood Pergolesi secretaire-bookcase, English, circa 1775, Karl Freund \$4,100
- 302—Carved wood painted and gilt circular table, English, circa 1775, P. W. French & Co., Inc. \$325
- 303—Mahogany two-chair back settee, English, circa 1760, M. H. Meinhard \$1,300
- 304—Pair of old gilt bronze statuettes, dated 1706, Mrs. F. P. Delafield \$275
- 305—Bronze bust by Alfred Drury, Hayden Company \$200



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- 306—Pair of bronze figures—old man and maiden, French, circa 1780, A. Crooney \$300
- 307—Bronze figure of Venus by Jean di Bologna Florentine, sixteenth century, A. Crooney \$100
- 308—Pine table cover, late seventeenth century, P. W. French & Co., Inc. \$5,000
- 309—Pine table cover, late seventeenth century, P. W. French & Co., Inc. \$5,000
- 310—Pair of French brocade curtains, circa 1670, Mrs. Carl Forsch \$250
- 311—Charles II needlework panel, English, circa 1680, Mrs. Victor Weil \$160
- 312—Charles II needlework panel, English, circa 1680, Mrs. Victor Weil \$130
- 313—Charles II stumpwork panel, English, circa 1680, Mrs. S. J. Bloomingtondale \$225
- 314—Charles I needlework panel, English, circa 1630, P. W. French & Co., Inc. \$210
- 315—Charles I petit-point panel, English, circa 1640, Mrs. W. R. Timken \$300
- 316—Silvered bronze oval inkstand, S. A. Rosenbaum \$400
- 317—Pair of three-light candelabra, A. Crooney \$500
- 318—Pair of three-light candelabra, Mrs. Josephine Schwarz \$460
- 319—Marble bust of Oliver Cromwell, H. M. McIntosh \$200
- 320—Pair of Canton enamel covered jars, Chinese, circa 1750, G. T. Sackett \$500
- 321—Pair of glass sewers, English, circa 1780, W. H. Hamilton \$350
- 322—Oblong dish of ruby cut glass, English, circa 1780, W. H. Hamilton \$160
- 323—Six circular double-lipped finger bowls, English, circa 1780, Mrs. Fritz Kreisler \$390
- 324—Seven circular double-lipped finger bowls, English, circa 1780, Mrs. Fritz Kreisler \$300
- 325—Six ruby glass plates, English, circa 1780, W. H. Hamilton \$400
- 326—Six fine ruby glass plates, English, circa 1780, W. H. Hamilton \$350
- 327—Six fine ruby glass plates, English, circa 1780, G. T. Sackett \$475
- 328—Heavy ruby cut-glass wine service, English, circa 1700, H. K. Pyne \$325
- 329—Fine circular ruby cut-glass punch bowl, English, circa 1780, G. T. Sackett \$275
- 330—Set of six oblong ruby cut-glass fruit dishes, English, circa 1780; W. H. Hamilton \$375
- 331—Old Bristol glass bottle, English, circa 1750; G. T. Sackett \$70
- 332—Old Spanish cut-glass decanter, circa 1730; E. F. Collins, agent \$100
- 333—Mahogany hanging cabinet, English, circa 1740; Symons, Inc. \$400
- 334—Mahogany armchair, English, circa 1730-40; Symons, Inc. \$400
- 335—Mahogany armchair, English, circa 1730-40; Symons, Inc. \$400
- 336—Mahogany settee, English, circa 1730-40; Symons, Inc. \$500
- 337—English mahogany settee, eighteenth century, was taken out of sale for a reason not announced.
- 338—Eighteenth century commode of rare woods, English, circa 1765; P. W. French & Co., Inc. \$4,000
- 339—Georgian wall mirror, English, circa 1750; Mrs. Fritz Kreisler \$170
- 340—Inlaid flat box, English, circa 1700; R. T. Vanderbilt \$40
- 341—Gilt pier table, English, circa 1770; Symons, Inc. \$500
- 342—Gilt pier table, English, circa 1770; Symons, Inc. \$525
- 343—Pair of carved wood painted and parcel-gilt pedestals, English, circa 1800; Symons, Inc. \$200
- 344—Mahogany Chippendale triple-chair-back settee, English, circa 1750; Mrs. R. L. Scofield \$825
- 345—George II carved and gilt console table, English, circa 1740; H. F. Dawson \$350
- 346—Mahogany flap table, English, circa 1780; Mrs. H. S. Riker \$300
- 347—Early eighteenth century petit-point panel, English, circa 1710; M. H. Meinhard \$250
- 348—Stuart stumpwork panel, English, circa 1670; I. A. Ballantine \$175
- 349—Stuart petit-point panel, English, dated 1649; H. D. Curry & Co. \$550
- 350—Stuart stumpwork picture, English, circa 1660; Gustave Blumenthal \$300
- 351—Stuart stumpwork panel, English, circa 1640; Mrs. W. R. Timken \$300
- 352—Unfinished Jacobean needlework panel, English, circa 1615; E. F. Collins, agent \$150
- 353—William and Mary old curled gilt paperwork picture, English, dated 1697; Collins & Collins \$100
- 354—Set of six Hepplewhite mahogany chairs, English, circa 1790; Symons, Inc. \$700
- 355—Twelve-fold coromandel screen, Chinese, circa 1720; P. W. French & Co., Inc. \$700
- 356—Early mahogany mask settee, English, circa 1730; Symons, Inc. \$800
- 357—Mahogany table with circular porcelain top, English, circa 1780; Mrs. R. L. Patterson \$575
- 358—Chippendale oval mirror, English, circa 1745; H. M. McIntosh \$275
- 359—Georgian semi-circular side table, English, circa 1780, H. F. Dawson \$1,300
- 360—George II petit-point oblong table screen, English, circa 1730, Mrs. J. K. Mitchell \$1,050
- 361—Painted and parcel-gilt segmental side table, English, 18th century, Mrs. J. K. Mitchell \$1,500
- 362—Sheraton semi-circular inlaid satinwood card table, English, circa 1800, Barnett J. Klar \$300
- 363—Adam satinwood bookcase, English, circa 1765, Frank Partridge, Inc. \$8,000
- 364—Adam satinwood bookcase, English, circa 1765, Frank Partridge, Inc. \$8,000
- 365—Pair of Genoa silk cut velvet curtains and a pelmet, Italian, circa 1780, Barnett J. Klar \$400
- 366—Pair of Genoa silk cut velvet curtains and a pelmet, Italian, circa 1780, Barnett J. Klar \$375
- 367—Pair of Genoa silk cut velvet curtains, Italian, circa 1780, Mrs. E. J. McVoy \$225
- 368—Three eGnoa silk cut velvet curtains, Italian, circa 1780, Mrs. E. J. McVoy \$200
- 369—Piece of Genoa silk velvet, Italian, circa 1780, Mrs. C. Milner \$350
- 370—Chinese embroidered wall hanging or coverlet, 18th century, Symons, Inc. \$450
- 371—Early Georgian tapestry cover for a chair seat, English, circa 1720, Mrs. Victor Weil \$225
- 372—Georgian tapestry cover for a chair seat, English, circa 1750, Mrs. L. R. Moss \$250
- 373—Georgian needlework sampler, English, 1789, R. T. Vanderbilt \$80
- 374—Two Charles II needlework samplers, English, mid-17th century, Mrs. J. B. Wiltbank \$425
- 375—Stuart stumpwork panel, English, circa 1680, Mrs. L. R. Moss \$130
- 376—Two Georgian beadwork and petit-point panels for hand screens, English, circa 1750, G. T. Sackett \$80
- 377—Pair of Hepplewhite hand screens, English, circa 1790, Miss Ina Claire \$50
- 378—Brussels tapestry by Jan Raes, Flemish, first half of 17th century, Mrs. Victor Weil \$1,100
- 379—Persian 18th century embroidery hanging, R. A. Barker \$700

LEVERHULME SALE

FOURTH SESSION

Anderson Galleries—The fourth session of the Leverhulme sale was held on the afternoon of Friday, Feb. 12. The total for this session was \$101,735. The total of the four sessions, \$490,300. The articles sold at this session, catalog numbers, purchasers and prices are as follows:

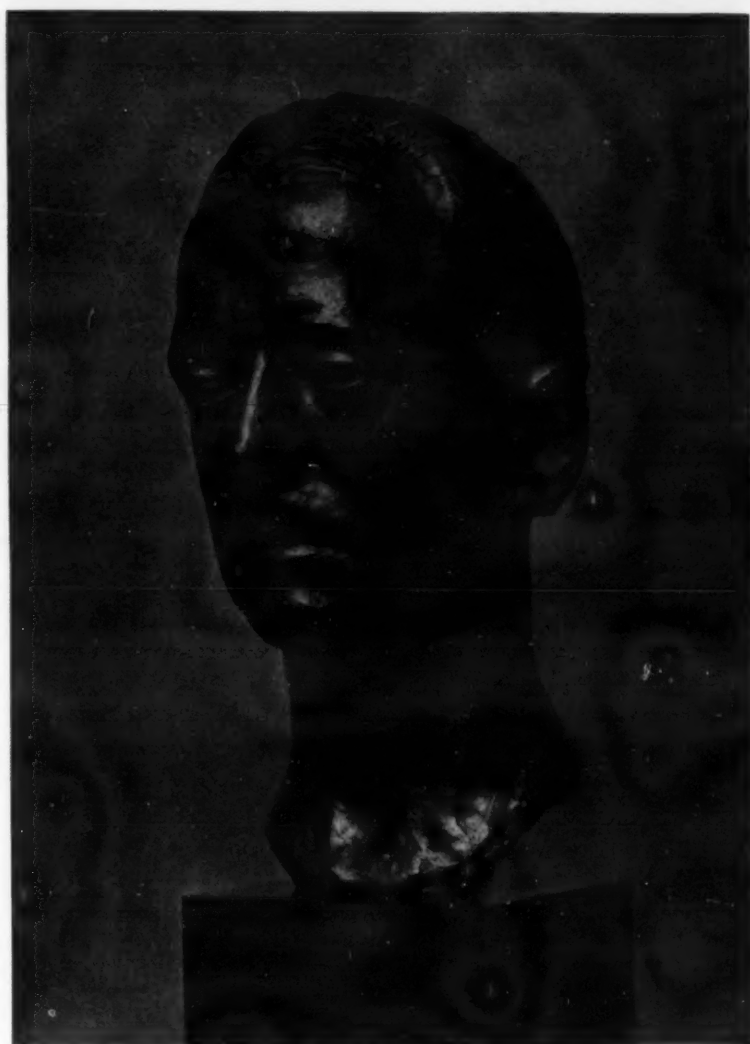
- 380—Pair of early Georgian mahogany urns, English, circa 1740, Lans Curiosity Shop \$50
- 381—George III oval gilt girandole, English, circa 1760, Lans Curiosity Shop \$275
- 382—George III oval gilt girandole, English, circa 1760, Miss M. G. Allen \$235
- 383—Pair of George III carved wood and gilt wall brackets, English, circa 1700, Charles of London \$225
- 384—Mahogany slope-front knife case, English, circa 1790, E. F. Collins, agent \$85
- 385—Pair of William and Mary inlaid torcheres, English, circa 1700, P. W. French & Co., Inc. \$750
- 386—Early eighteenth century carved and gilt centre table, English, circa 1720, P. W. French & Co., Inc. \$700
- 387—Eighteenth century mirror, probably Italian, circa 1740, Barnett J. Klar \$400
- 388—Eight-day clock by Benjamin Vulliamy, London, in ormolu case with two wedge-shaped plaques at sides, English, circa 1810, A. Crooney \$500
- 389—George III decorated commode, English, circa 1795, Symons, Inc. \$100
- 390—Chippendale mirror, English, circa 1755, G. T. Sackett \$1,200
- 391—Hepplewhite chestnut and tulipwood inlaid commode, English, circa 1790, Barnett J. Klar \$1,800
- 392—Set of five painted chairs of the George III period, English, circa 1770-80, E. Hines \$1,700
- 393—Three painted chairs of the George III period, English, circa 1770-80, Frank Partridge, Inc. \$700
- 394—Unusual pair of Georgian slate vases, English, circa 1790, Frederick Gilman \$300
- 395—Early George II mahogany side table, English, circa 1735, Symons, Inc. \$600
- 396—Pair of William and Mary walnut chairs, English, late 17th century, Governor Alvan T. Fuller \$1,100
- 397—Tudor cypress and hickory marriage chest, English, circa 1540, Boston Museum of Fine Arts \$3,500
- 398—Sheraton decorated segmental commode, English, circa 1790, Mrs. J. W. Mettler \$325
- 399—Pair of very fine walnut side chairs, English, circa 1710, Charles of London \$1,700
- 400—Early Georgian mahogany side table, English, circa 1740, E. I. Farmer \$1,000
- 401—Hepplewhite segmental satinwood commode, English, circa 1790, Symons, Inc. \$1,000
- 402—Important early Georgian side table of carved lime-tree, English, circa 1740, Frank Partridge, Inc. \$1,300
- 403—Lacquer hanging corner cabinet, English, circa 1710, P. W. French & Co., Inc. \$475
- 404—Lacquer hanging corner cabinet, English, circa 1710, P. W. French & Co., Inc. \$475
- 405—George III small oval mahogany table, English, circa 1790, Mrs. R. E. Breed \$350
- 406—Pair of George II carved and gilt corner girandoles, English, circa 1755, Symons, Inc. \$100
- 407—Pair of George II solid mahogany urns, English, circa 1740, Hayden Company \$250
- 408—Italian bronze figure, seventeenth century, G. E. Jordan \$650
- 409—Early seventeenth century ivory plaque by Flaminio, Italian School, circa 1630, Mrs. J. W. Mettler \$175
- 410—Early Florentine bronze group, Italian, sixteenth century, E. F. Collins, agent \$200
- 411—Early eighteenth century carved wall bracket of important size, English, circa 1730, Symons, Inc. \$100
- 412—Chippendale mirror in carved frame, English, circa 1760, Charles Hilton Brown \$350
- 413—Small cabinet overlaid with tortoise shell and inlaid with ivory, the cabinet North Italian, circa 1800, Barnett J. Klar \$375
- 414—Adam segmental side table, English, circa 1765, Symons, Inc. \$300
- 415—Square lacquer cabinet on a carved and gilt stand, English, circa 1670, P. W. French & Co., Inc. \$2,500
- 416—Set of four Sheraton satinwood oval-back chairs, English, circa 1785, Elsie Cobb Wilson, Inc. \$875
- 417—Important marble group, Graeco-Roman period, circa 50 B. C., Mrs. Victor Weil \$250
- 418—Cylinder-fronted miniature bureau of straw work, English, eighteenth century, M. H. Meinhard \$100
- 419—Magnificent tanagra group, Green, circa 500 B. C., Hayden Company \$200
- 420—Fine tanagra figurina, Greek, circa 500 B. C., Frank Partridge, Inc. \$375
- 421—Bronze female figure by Chapu, French, circa 1871, E. F. Albee \$150
- 422—Italian tapestry panel, 17th century, Symons, Inc. \$3,800
- 423—Elizabethan gros and petit-point panel, English, circa 1570, E. F. Collins (agent) \$1,800
- 424—Carved and gilt oval tray table, English, circa 1780, Maurice Goodman \$625
- 425—Carved and gilt oval tray table, English, circa 1780, H. S. Durand \$700
- 426—Charles I needlework panel, English, circa 1640, J. C. Leeds \$70
- 427—Georgian silk picture, English, circa 1780, E. F. Corse \$325
- 428—Stuart petit-point panel, English, circa 1640, H. D. Curry & Co. \$200
- 429—Stuart petit-point panel, English, circa 1660, L. E. Bergman \$200
- 430—George III petit-point panel, English, circa 1770, Miss Jane Swords \$425
- 431—Small mahogany bracket clock by J. Jones, Holborn, London, English, circa 1750, G. T. Sackett \$1,200
- 432—Inlaid desk table, English, circa 1785, H. F. Dawson \$500
- 433—Lion mahogany side chair, English, circa 1725-30, W. H. Williams \$300
- 434—Pair of early eighteenth-century chairs covered in Aubusson tapestry, French, circa 1740, E. F. Albee \$250
- 435—George III painted side table, English, circa 1790, Symons, Inc. \$500

- 436—George III satinwood side table, English, 1790, Symons, Inc. \$1,200
- 437—Important Georgian triple chair-back settee, English, circa 1755, Margolis Shop \$750
- 438—Artist's or illuminator's inlaid color cabinet, South German, early seventeenth century, Mrs. P. Straus \$60
- 439—George III mahogany four-tier whatnot, English, circa 1770, Mrs. G. F. Baker \$400
- 440—George II large door knocker of varnished limetree, English, circa 1730, Frank Partridge, Inc. \$60
- 441—Five carved wood roundels, English, early eighteenth century, Charles Hilton Brown \$30
- 442—Carved console table, English (?), first half of eighteenth century, S. M. Stewart \$900
- 443—Early eighteenth century square cabinet on stand by F. Boitard, Flemish, dated 1707, Mrs. Victor Weil \$1,000
- 444—Pair of William and Mary carved and gilt chairs, English, circa 1690-1700, Charles of London \$800
- 445—George III large mahogany oval writing table, English, circa 1795, Symons, Inc. \$3,500
- 446—Early George III semi-circular decorated side table, English, circa 1780, on "order" \$700
- 447—Georgian silk and painted picture, English, circa 1780, G. E. Hinde \$450
- 448—"The Western Hemisphere" worked in black silk, in Chippendale carved and gilt frame, English, circa 1770, Mrs. J. Wiltbank \$450
- 449—Stuart stumpwork panel, English, circa 1680, P. W. French & Co. \$325
- 450—Fine Stuart needlework panel, English, circa 1670, Charles of London \$950
- 451—Stuart stumpwork satchel cover, English, circa 1670, Miss Edith Wetmore \$125
- 452—Queen Anne petit-point panel, English, circa 1710, M. H. Meinhard \$200
- 453—Stuart silkwork panel, English, circa 1680, G. F. White \$400
- 454—Stuart stumpwork picture, English, circa 1670, L. E. Bergman \$150
- 455—Stuart silkwork picture, English, circa 1670, Frank Partridge, Inc. \$275
- 456—Pair of early seventeenth century ivory saltcellars by Flaminio, Italian school, circa 1630, Mrs. J. W. Mettler \$550
- 457—George I walnut armchair of large size, English, circa 1720, W. F. Cooper \$4,250
- 458—George III mahogany inlaid washstand-dressing table, English, circa 1800, Frank Partridge, Inc. \$400
- 459—Oblong satinwood table, English, nineteenth century, Frank Partridge, Inc. \$250
- 460—Eighteenth century finely carved and gilt mirror, North Italian, circa 1750, Frederick Gilman \$150
- 461—Eighteenth century finely carved gilt mirror, North Italian, circa 1750, Frederick Gilman \$210
- 462—George III satinwood upright inlaid secretaire-cabinet with panels of Wedgwood plaques, English, circa 1790, James McV. Breed \$750
- 463—George III satinwood upright inlaid secretaire-cabinet enriched with Wedgwood plaques, English, circa 1790, P. W. French & Co., Inc. \$650
- 464—Lion mahogany settee, English, circa 1730, Symons, Inc. \$2,700
- 465—Lion mahogany settee, English, circa 1730, Symons, Inc. \$1,700
- 466—Lion mahogany armchair, English, circa 1730, Symons, Inc. \$1,700
- 467—George III secretaire chest of drawers, English, circa 1785, P. W. French & Co., Inc. \$950
- 468—Marqueterie ormolu-mounted commode, English, circa 1780, Frank Partridge, Inc. \$850
- 469—Fine Queen Anne lacquer cabinet, English, circa 1710, P. W. French & Co., Inc. \$2,250
- 470—Pair of Adam sideboard pedestals and urns designed by Robert Adam, English, circa 1765, H. M. McIntosh \$500
- 471—Pair of early Georgian mahogany hall chairs, English, circa 1725, Symons, Inc. \$400
- 472—Pair of French curtains of cut velvet, second half of seventeenth century, Hayden Co. \$700
- 473—Early eighteenth century mahogany armchair, English, circa 1740, W. F. Cooper \$2,000
- 474—Early eighteenth century gilt gesso coffer, probably North Italian, circa 1730, Charles of London \$750
- 475—George III small oblong walnut inlaid table, English, late eighteenth century, E. F. Collins, agent \$350
- 476—Queen Anne mirror, English, circa 1710, J. L. Redmond, English, circa 1670, Frank Partridge, Inc. \$250
- 477—Early George III dwarf corner cabinet inlaid with marqueterie, English, circa 1770, Frank Partridge, Inc. \$1,300
- 478—Early George III dwarf corner cabinet inlaid with marqueterie, English, circa 1770, Frank Partridge, Inc. \$1,300
- 479—Stuart stumpwork and embroidery panel, English, circa 1630, J. S. Brown \$425
- 480—Stuart silkwork panel, English, circa 1660, Miss Edith Wetmore \$90
- 481—Stuart needlework panel, English, circa 1640, L. E. Bergman \$125
- 482—Stuart stumpwork panel, English, circa 1660, E. F. Collins, agent \$400
- 483—Stuart needlework panel, English, circa 1660, Miss Edith Wetmore \$160
- 484—Stuart silkwork panel, English, circa 1640, Mrs. J. E. Leeds \$350
- 485—Queen Anne petit-point panel, English, circa 1710, Karl Freund \$350
- 486—Beauvais tapestry woven with a panel, circa 1730, Symons, Inc. \$1,700
- 487—Late seventeenth century English tapestry panel, circa 1690, Frank Partridge, Inc. \$1,800
- 488—Late seventeenth century English tapestry panel, circa 1690, Frank Partridge, Inc. \$1,900
- 489—Eighteenth century embroidered silk panel, English, circa 1740, Miss Edith Wetmore \$85
- 490—Set of eight Georgian cream satin painted chair covers, English, circa 1790, Symons, Inc. \$150
- 491—Pair of Chinese crimson silk curtains, circa 1800, F. Sage \$375
- 492—Panel of fine Aubusson tapestry, circa 1770, P. W. French & Co., Inc. \$3,500
- 493—Panel of fine Aubusson tapestry, circa 1770, Symons, Inc. \$3,100
- 494—Panel of fine Aubusson tapestry, circa 1770, Symons, Inc. \$3,700
- 495—Panel of fine Aubusson tapestry, circa 1770, Symons, Inc. \$3,500

LEVERHULME SALE—FIFTH SESSION
Anderson Galleries—The final session of the first part of the Leverhulme sale was held on Saturday afternoon, Feb. 13. The total for this session was \$151,760. Total for the five sessions, \$641,810. Prices and purchasers were as follows:

- 497—George III silver-handled tea caddy, English, circa 1790, J. P. Alder..... \$100
- 498—George I small decorated lacquer box, English, circa 1720, G. T. Sackett..... \$80
- 499—Queen Anne decorated mirror, English, circa 1710, Symons, Inc..... \$160
- 500—Carved mahogany tripod table, English, circa 1760; Lenygon & Morant..... \$625
- 501—Chippendale mahogany armchair, English, circa 1765; P. W. French & Co., Inc..... \$1,000
- 502—Chippendale mahogany armchair, English, 1765, P. W. French & Co., Inc..... \$1,000
- 503—George II mahogany wall seat, English, circa 1735, P. W. French & Co., Inc..... \$350
- 504—George II mahogany wall seat, English, circa 1735, P. W. French & Co., Inc..... \$350
- 505—Lime tree pier table, probably Continental mid-eighteenth century, Governor Alvan T. Fuller..... \$800
- 506—Early eighteenth century carved side table, English, circa 1725, Barnet J. Klar..... \$475
- 507—Fine Sheraton inlaid segmental commode, English, circa 1780; Mrs. F. J. Matchette..... \$5,050
- 508—Eighteenth century satinwood commode cabinet, English, circa 1780, Frank Partridge, Inc..... \$2,250
- 509—Early Georgian mahogany double chair-back settee, English, circa 1725, Frank Partridge, Inc..... \$2,250
- 510—Very exceptional mahogany side table, English, circa 1730, Symons, Inc..... \$2,500
- 511—Seventeenth century petit-point panel, English, circa 1690, B. C. Underhill..... \$2,900
- 512—Stuart silkwork picture, English, circa 1670, Miss Jane Swords..... \$125
- 513—Old Georgian silkwork picture, English, eighteenth century, Mrs. Victor Weil..... \$285
- 514—Stuart silkwork picture, English, circa 1630, Mrs. Victor Weil..... \$85
- 515—Shaped needlework cushion, English, circa 1740, Miss Jane Swords..... \$120
- 516—Shaped needlework cushion, English, circa 1740, Mrs. Jane Swords..... \$140
- 517—Shaped needlework cushion, English, circa 1740, Mrs. Jane Swords..... \$150
- 518—Pair of Adam silver candlesticks, English, 1775, Seth Ely..... \$300
- 519—Fine English silver compotier, English, G. J. Sackett..... \$575
- 520—Pair of Georgian silver sauce tureens and covers, English, 1798, H. M. Duys..... \$430
- 521—Important Georgian silver cruet, English, 1802, G. J. Sackett..... \$300
- 522—Chased Georgian silver salver, English, 1798, W. F. Cooper..... \$400
- 523—Pair of Irish silver sauce tureens and covers, Dublin, 1778, J. Henry Foster..... \$300
- 524—Sixteenth century Italian bronze inkstand and cover, Venetian, school of Sansovino, circa 1570, M. H. Meinhard..... \$500
- 525—Head of laughing child in white marble, French, circa 1780, Frederick Rose & Co..... \$375
- 526—Head of child in white marble, English, circa 1790, Frederick Rose & Co..... \$375
- 527—Bronze figure of Venus, Italian, sixteenth century, Karl Freund..... \$100
- 528—Square lacquer cabinet on carved silver stand. The cabinet, Japanese, circa 1720. The stand, English, circa 1670, P. W. French & Co., Inc..... \$1,000
- 529—Finely carved mahogany side table, English, circa 1740, W. H. Williams..... \$900
- 530—Eight-day long case lacquer striking clock by E. Speakman, London, English, circa 1780, P. W. French & Co., Inc..... \$600
- 531—Early eighteenth century carved wood and gilt side table, English, circa 1730, Mrs. E. J. McVoy..... \$425
- 532—Pair of Chippendale mahogany side chairs, English, circa 1760, Clarence Dillon..... \$750
- 533—Queen Anne carved oval lime tree mirror frame, English, circa 1705, Mrs. E. J. McVoy..... \$775
- 534—George I console mirror, English, circa 1720, Symons, Inc..... \$450
- 535—Sheraton satinwood cheval screen, English, circa 1790, Frank Partridge, Inc..... \$500
- 536—Sheraton satinwood cheval screen, English, circa 1790, Frank Partridge, Inc..... \$500
- 537—Eighteenth century tortoise shell tea caddy fitted with silver boxes, English, 1763, C. W. Ferganahan..... \$700
- 538—Two satinwood inlaid urns, English, circa 1790, E. F. Collins, agent..... \$275
- 539—Adam-Pergolesi painted semi-circular side table, English, circa 1790, Symons, Inc..... \$500
- 540—Adam-Pergolesi painted semi-circular side table, English, circa 1790; Symons, Inc..... \$500
- 541—Lion mahogany settee, English, circa 1725, P. W. French & Co., Inc..... \$1,300
- 542—Lion mahogany settee, English, circa 1725, P. W. French & Co., Inc..... \$1,300
- 543—Early eighteenth century carved and gilt beech armchair, English, circa 1730, Mrs. Victor Weil..... \$1,000
- 544—Inlaid dressing table mirror, French, eighteenth century, G. T. Sackett..... \$300
- 545—Sheraton tambour dressing table, English, circa 1790, Frank Partridge, Inc..... \$750
- 546—Chippendale mahogany trible chair-back settee, English, circa 1760, Frank Partridge, Inc..... \$1,900
- 547—Early seventeenth century Spanish needlework panel, circa 1610, Karl Freund..... \$475
- 548—Stuart needlework panel, English, circa 1640, Mrs. I. Gilman..... \$275
- 549—Charles II stumpwork panel, English, circa 1680, Mrs. J. C. Leeds..... \$225
- 550—Charles II petit-point panel, English, circa 1680, M. H. Meinhard..... \$225
- 551—Charles I petit-point panel, English, circa 1630, G. T. Sackett..... \$900
- 552—Queen Anne needlework panel, English, circa 1710, B. C. Underhill..... \$500
- 553—Early George III silver tea urn, English, 1764, G. T. Sackett..... \$600
- 554—Early George III silver tea urn, English, 1771, P. W. French & Co., Inc..... \$700
- 555—Early George III Scottish silver tea urn, Edinburgh, 1772, Mrs. R. E. Breed..... \$650
- 556—Adam silver cake basket, English, 1784, J. M. Switzer..... \$235

- 557—Sheffield plate oval tea tray, J. Henry Foster..... \$200
- 558—Bronze model of a horse, French, early nineteenth century, George M. Eccles..... \$350
- 559—Finely modeled bronze horse by Barye, French, middle nineteenth century, George M. Eccles..... \$600
- 560—Paper model of the east front of Edinburgh University designed by the brothers Adam, 1784, Mrs. John Sloane..... \$375
- 561—Pair of French bronzes, Symons, Inc..... \$300
- 562—Pair of Waterford cut-glass three-light candelabra, Karl Freund..... \$1,875
- 563—Pair of Waterford cut-glass three-light candelabra, Frank Partridge, Inc..... \$1,500
- 564—Elaborately inlaid plane-tree commode, English, circa 1765, Herbert Cescinski..... \$3,250
- 565—George III inlaid cabinet, English, circa 1795, G. T. Sackett..... \$700
- 566—Satinwood inlaid and painted hanging bookshelf, English, circa 1800, Mrs. G. Dunn..... \$800
- 567—Eighteenth century decorated upright secretaire, English, circa 1790, Mrs. G. Dunn..... \$650
- 568—Oval table of solid carved ivory, formerly owned by Warren Hastings eighteenth century, Symons, Inc..... \$1,800
- 569—Remarkably fine satinwood inlaid and ormolu-mounted commode, English, circa 1775, Mrs. Henry Walters..... \$8,000
- 570—Eighteenth century oblong painted and gilt table, English, circa 1770, Frank Partridge, Inc..... \$800
- 571—Pair of mahogany brass-mounted pedestals with carved and gilt candelabra, English, circa 1770, Symons, Inc..... \$650
- 572—Early eighteenth century walnut two-chair back settee, English, circa 1725, J. W. Mettler..... \$1,400
- 573—George III side table, English, circa 1790, Frank Partridge, Inc..... \$850
- 574—George III side table, English, circa 1790, Frank Partridge, Inc..... \$850
- 575—Pair of George III silver caddies and covers, English, 1791, Mrs. R. E. Breed..... \$400
- 576—Early George III silver sugar basin and cover, English, 1770, J. M. Switzer..... \$250
- 577—Fine pair of Sheffield plate sauce tureens and covers, Frank Partridge, Inc..... \$250
- 578—Adam small silver tea caddy and cover, English, 1775, J. M. Switzer..... \$200
- 579—Three Elizabethan needlework panels (circa 1580), P. W. French & Co., Inc..... \$7,750
- 580—Stuart needlework panel (English, circa 1660), Mrs. Victor Weil..... \$310
- 581—Stuart petit-point panel (English, circa 1670), Mrs. J. S. Brown..... \$275
- 582—Queen Anne sampler (English, circa 1710), S. H. Ordway, Jr..... \$425
- 583—Charles I stumpwork picture (English, circa 1640), Mrs. Victor Weil..... \$160
- 584—Seven-octave grand pianoforte by John Broadwood & Sons (English, 1796), Ginsberg & Levy..... \$6,100
- 585—Stuart walnut chair (English, circa 1685), H. S. Durand..... \$825
- 586—Walnut and marquetry armchair (Dutch, circa 1780), Mrs. Victor Weil..... \$150
- 587—Eight-day three-train striking and musical bracket clock by Isaac Rogers, London (English, circa 1770), Symons, Inc..... \$175
- 588—George I mirror in carved and gilt frame (English, circa 1725), P. W. French & Co..... \$950
- 589—Seventeenth century marqueterie cabinet on carved stand (English; cabinet, circa 1690; stand, circa 1670), Mrs. Victor Weil..... \$1,100
- 590—Early eighteenth century carved wood and gilt side table (English, circa 1730), Symons, Inc..... \$250
- 591—Pair of eighteenth century carved and gilt girandoles (English, circa 1755), W. F. Cooper..... \$900
- 592—Fine French lacquer and ormolu commode, French, circa 1750; Symons, Inc..... \$3,500
- 593—Pair of eighteenth century square tapered pine pedestals, English, Adam period, circa 1760; Symons, Inc..... \$85
- 594—Early eighteenth century mahogany long stool or window seat; English, circa 1725; French & Co..... \$375
- 595—Early eighteenth century mahogany long stool or window seat, English, circa 1725; French & Co..... \$375
- 596—Carved and gilt console table; Mrs. E. J. McVoy..... \$325
- 597—Magnificent silver centrepiece; French & Co..... \$800
- 598—Important set of three George III silver tea caddies in sharkskin case, English, 1760; Governor A. T. Fuller..... \$310
- 599—George II silver pitcher, English, 1759; Governor A. T. Fuller..... \$185
- 600—Pair of Georgian copper ovoid urns, English, circa 1740; Symons, Inc..... \$250
- 601—George III silver hot-water jug, English, circa 1780; S. M. Stewart..... \$250
- 602—George III silver hot-water jug, English, 1777; Mrs. A. H. Vose..... \$350
- 603—George II silver hot-water jug, English, 1736; G. T. Sackett..... \$550
- 604—Set of nine William and Mary walnut chairs of rare form and of the highest importance, English, circa 1695; Symons, Inc..... \$2,100
- 605—Pair of William and Mary walnut armchairs, English, circa 1695, Symons, Inc..... \$400
- 606—Pair of William and Mary walnut armchairs, English, circa 1695, H. M. McIntosh..... \$300
- 607—Three William and Mary walnut stools, English, circa 1695, French & Co..... \$450
- 608—Set of six William and Mary walnut chairs, French & Co..... \$500
- 609—Sheraton semi-circular card table, English, circa 1790, Frank Partridge, Inc..... \$550
- 610—Sheraton semi-circular card table, English, circa 1790, Frank Partridge, Inc..... \$550
- 611—To 616—Six fine Aubusson tapestry panels, circa 1780, sold as a lot of six, Miss H. Counihan, agent..... \$34,000
- 617—Superb satinwood library bookcase, English, circa 1790, Mrs. George F. Baker, Jr..... \$11,500
- 618—Pair of marble groups, Bacchic figures and fauns, 1738, M. H. Meinhard..... \$700
- 619—Pair of marble dancing figures in Flemish costume, dated 1713, Mrs. R. L. Skofield..... \$500
- 620—Two marble figures of pastoral players, Flemish, circa 1720, H. M. McIntosh..... \$350
- 621—Circular inlaid marble-topped table, Italian, circa 1800, G. T. Sackett..... \$2,300
- 622—Tuscan oval marble font, seventeenth century, M. H. Meinhard..... \$225
- 623—Tuscan stone pedestal, circa 1580, M. H. Meinhard..... \$100



BUST OF MITCHELL KENNERLEY, PRESIDENT OF THE ANDERSON GALLERIES
By JO DAVIDSON

- 624—Terra-cotta vase, Italian, sixteenth century, M. H. Meinhard..... \$600
- 625—Embossed lead vase and cover, circa 1790, M. H. Meinhard..... \$150

CONVERSE COLLECTION

American Art Association—The second session of the E. C. Converse Collection of Italian and Persian faience, Roman and Egyptian glass, Japanese carved ivories and Chinese porcelains and potteries, was held at the American Art Association on the afternoon of Feb. 9th. The grand total of the sale amounted to \$48,485.50. Important items from the second session are as follows:

- 259—Apple Green coupe, of the Kang-hsi period, semi-globular form, supported by three knob-shaped feet; Parish Watson..... \$650
- 261—Writer's peachbloom water dish, of the Kang Hsi period, shallow, circular form; six character mark; Roland Moore..... \$325
- 264—Sang de boeuf bottle of the Ch'en lung period, bulbous body; Wm. Corvialier..... \$310
- 266—Peachbloom "Chrysanthemum" vase of the Kang Hsi period, graceful bottle shape, very fine specimen; Parish Watson..... \$2,000
- 305—Seated figure of a Lohan, Kang Hsi period; Parish Watson..... \$525
- 307—Seated figure of a Lohan with Kylin; Parish Watson..... \$575
- 376—Pottery flower pot of the Sung period, clair de lune glaze, tall rectangular form; W. W. Seaman, Agt..... \$2,500
- 381—Large jardiniere of the Sung period, deep bowl with slightly curved sides, spreading to the top; Dr. Roberts..... \$325

FRANK GARRETT CLOCKS

Anderson Galleries—English long case and bracket clocks from the collection of the late Frank Garrett of London were sold at auction on the afternoon of February 16th. The sale of twenty-nine clocks brought a grand total of \$29,895, an average of over \$1,000 for each specimen. A list of the most interesting items and their purchasers follows:

- 8—Eight day quarter striking clock made by Samuel Knibb, London, circa 1663, formerly in Windsor Castle and Buckingham Palace; Mr. W. F. Cooper..... \$4,000
- 5—Three-train quarter chiming clock, made by Jeremiah Johnson, London, circa 1685; Henry Symons..... \$1,000
- 6—Eight day striking clock, made by John Archambo, Leicester Fields, London, circa 1760, case in the Director style of Chippendale; R. L. Taylor..... \$1,500
- 12—Eight day striking clock, by John Fladgate, London; circa 1780. Red lacquer case; W. F. Cooper..... \$1,200
- 15—Eight day striking clock by Thomas Tompion, London, circa 1705, burr walnut case, inlaid with box wood; W. S. Gray..... \$1,200
- 17—Eight day striking and chiming clock by Johannes Fromanteel, London, circa 1670; walnut case with marquetry panels; W. S. Cooper..... \$1,500
- 18—Eight day striking clock by Thomas Tompion, London, circa 1690, fine walnut case; Henry Symons..... \$2,300
- 19—Month striking clock by Daniel Quare, London, circa 1695, walnut case, floral marquetry; W. F. Cooper..... \$2,800
- 25—Eight day striking clock by George Graham, London, circa 1720, finely engraved back plate; walnut case, bell-top style; W. F. Cooper..... \$1,700

P. T. CARR COLLECTION

American Art Galleries—Carved ivories and lacquers, Oriental jades and porcelains from the collection of the well known connoisseur, Peyton T. Carr of St. Louis, were sold on the afternoon of Feb. 11th, bringing a total of \$39,822.50. Important items and their purchasers are as follows:

- 82—Pair of carved jade sacrificial wine cups of the Kang Hsi period, circular tapering body with ring foot; Howard Heinz..... \$320
- 84—Carved isapis lazuli gourd vase of the Chien Lung period, carving of fruit branches, parrot and dog Fu; F. Brown..... \$330
- 94—Carved mutton fat jade covered bowl of the five elephants of the Chien Lung period; H. Heinz..... \$600
- 98—Carved jade covered dish, cover pierced and decorated with the eight Buddhist symbols; Roland Moore..... \$340
- 104—Pair of carved fei-tsu jade statues of parrots, resting on a fungus; W. W. Seaman, Agt..... \$950
- 106—Carved green jade koro with cover, Kylin head handles, cylindrical body pierced with a band of leaves and lotus blossoms; Parish Watson..... \$2,600
- 108—Fei-tsu carved jade two handled vase of the Chien Lung period, flattened pear shape with bold foot and elephant head ring handles and shoulders; Mrs. B. Craib..... \$950
- 113—Carved turquoise matrix Buddha, of the Chien lung period; W. W. Seaman, Agt..... \$1,900
- 114—Imperial rock crystal sphere on gemmed bronze stand, Ming period; Clapp & Graham..... \$1,900
- 115—Carved jade covered vase and stand of the Imperial workshops, Chien Lung period, body carved in flat relief with complex interlacing scrollings; W. W. Seaman, Agt..... \$7,600
- 118—Superb carved jade koro with guardian animals of the Chien Lung period; F. Brown..... \$600
- 150—Imperial millefleurs double gourd vase of the Chien Lung period, beautifully enriched in famille rose enamels; F. W. Macdonald..... \$700
- 175—Chinese medallion rug of the Chien Lung period, 14 feet x 8 feet 6 inches; F. W. Macdonald..... \$800

CHESTNUT, RIDGEWAY

Freeman Auction Rooms, Philadelphia—Valuable diamonds and jewels from the estates of Catherine H. Chestnut and Barbara A. K. Ridgeway were sold on February 8th, afternoon. The total for the sale was \$30,746.50. Some of the more important items and their prices are as follows:

- 20—Solitaire diamond dress stud, tiffany mounting, 1 1/2 carats..... \$360
- 21—Dinner ring, marquise shape, with emerald and 17 diamonds..... \$800
- 23—Pair of solitaire diamond earrings, weighing approximately 4 1/2 carats each..... \$3,400
- 25—Solitaire diamond lady's ring, weighing about 5 carats, tiffany mounted..... \$1,150
- 26—Large solitaire diamond bar in, about 6 carats..... \$1,300
- 28—Gold band bracelet, with nine large diamonds..... \$1,225
- 29—Diamond tiara with two large diamonds, weighing 6 1/2 carats, surrounded by cluster of small diamonds..... \$1,525
- 30—La Valliere, five diamonds and five sapphires, one ruby, gold and platinum mounting..... \$75
- 42—Solitaire diamond ring, weighing approximately 2 1/2 carats..... \$500
- 44—Platinum chain, 39 diamonds, pierced links..... \$440
- 45—Bar pin, large diamond centre, with 34 smaller diamonds, in platinum..... \$390

- 46—Pair of ear rings, hoop design, with thirty diamonds of graduated sizes, two large diamonds in centre..... \$900
- 47—Lorgnette, with cluster of small diamonds, including chain containing 34 diamonds and diamond cluster clasp..... \$1,025
- 48—Diamond collar, with oblong plaque of platinum, containing 59 diamonds. Two solitaire diamonds drops, weighing about 4 carats each, surrounded with 32 small diamonds, platinum and diamond clasp..... \$1,875
- 49—Pendant, cluster of diamonds in oval gold design, with large solitaire diamond weighing about 3 1/2 carats, diamond and sapphire clasp..... \$1,150
- 51—Lady's ring, two large diamonds weighing about 3 carats each, two smaller diamonds of about 1 carat each, platinum mounting..... \$2,075
- 53—Circular brooch, 24 diamonds in platinum mounting..... \$555
- 54D—Pair of earrings, solitaire diamond, gold mounts..... \$950
- 54E—Bar pin, solitaire diamond, gold mounting..... \$700
- 59—Lady's ring, two diamonds and one emerald mounting..... \$1,300
- 60—Lady's ring, diamond and emerald, gold mounted..... \$1,225
- 61—La Valliere—Platinum mounting in scroll design, set with small diamonds and pearls, having two brilliant diamond drops, weighing about 6 1/2 carats..... \$3,500
- 70—Circular brooch, numerous small diamonds in platinum bow-knot design..... \$310

ART AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Ave., & 57th St.

Feb. 24th and 25th, evenings—Currier & Ives lithographs in color, including the collection formed by W. E. Russell of Louisville, Kentucky.

Feb. 25th, afternoon—Lustre, Staffordshire and Lowestoft from the collection of Mrs. Elizabeth Cramer of Philadelphia.

Feb. 26th, 27th, afternoons—The collection of Oriental art belonging to Mr. M. D. Ben-zaria.

Feb. 26th, evening—American, French and Dutch paintings from the estates of the late Dr. William W. Walker and Miss Elizabeth W. Burke, with additions from other sources.

ANDERSON GALLERIES
Park Ave. & 59th Street

Feb. 20th, afternoon—Rare porcelains from the Viscount Leverhulme Coll.

Feb. 22nd, 23rd, afternoon—The art library of the late Viscount Leverhulme.

Feb. 24th-27th, afternoons—Part V of the Viscount Leverhulme Collections, furniture, tapestries, rugs, etc.

PLAZA ART ROOMS
5 East 59th St.

Feb. 25th-27th, afternoons—Miscellaneous sale of furniture, paintings and objects of art.

RAINS GALLERY

Feb. 11-22nd, afternoons—Wyer retirement sale, conducted from the premises, 661 Fifth Ave. Jewels, silverware, etc.

Feb. 24th-27th, afternoons—Furnishings from two large Fifth Avenue Mansions and various other consignors.

WALPOLE GALLERIES
12 West 48th St.

Feb. 24th, 25th, mornings—Americana, first editions, genealogy, etc., with an interesting group of association items from the libraries of George Catlin and Miss Hutton.

Feb. 26, evening—Japanese color prints from a well known New York collection.

COMING AUCTIONS

PORCELAINS FROM THE LEVERHULME COLLECTION
A. G. Sale, Feb. 20th

Chinese porcelains of remarkable quality and old English china of great rarity combine to make the Leverhulme porcelain sale as notable in its way as were the preceding sessions of furniture, tapestries and paintings.

Among the Chinese porcelains, the quality of the powder blues is especially remarkable of note. Two especially fine specimens in this group have bulbous bodies, pencilled in gold and a decoration of fan shaped panels reserved in white. From the Ming period is an unusual incense burner, a rare example in three color glaze. Also notable is a blue and white Kang Hsi garniture of seven pieces, decorated in underglaze blue; an odd ewer of the same period has its bulbous cafe au lait body, molded in spiral flutes. A charming Ch'en Lung wine ewer is enameled with flowers and emblems on an opaque pink ground.

The chief glory of the English series is a unique Worcester dessert service, painted with scenes from Shakespeare's plays, and made about 1790. Another fine example of the same period, has a white ground with gilt arabesques. Each piece bears the crest or coat of arms of the Prendergast family. Several of the Worcester pieces have an especially interesting history. They are from a dinner service presented to Admiral Lord Nelson by the British, bequeathed by Nelson to William IV and finally given to Lord Frederick FitzClarence, from whom it was acquired by Lord Erroll.

The collection also includes a group of the delightful Chelsea porcelain figures, some fine Crown Derby ware, Wedgwood plaques in green and white jasper and an unusual Sevres dessert service, from the first royal epoch, circa 1770, delicately painted with amorini and flower sprays.

VISCOUNT LEVERHULME COLLECTION—PART V

A. G. Exhibition Feb. 20th
Sale, Feb. 24th-27th

The fifth part of the Leverhulme collection seems to centre most naturally around the textiles. Quite early in the sale, (No. 25) is a late Elizabethan petit point panel, English circa 1600, representing Suzanna and the Elders, the floral ground of which is exceedingly lovely. The artist was evidently much more interested in hunting, than in Suzanna, for he has introduced a hare and stag followed by dogs in the foreground. This is the only Elizabethan piece among the textiles, but there are a number of very fine examples of Charles I and Charles II needlework. Amongst the first, No. 474, a petit point panel representing the Finding of Moses, stands out, as does also No. 261 an embroidered panel in long and short knot couching and other stitches on a satin ground sprinkled with sequins. The latter is a particularly rich example. Among the Charles II pieces, we would mention Nos. 107, another Finding of Moses, and 142, which represents part of the story of Esther, in highly conventionalized form.

Somewhat later is the series of Irish hand tufted carpets, the first of which is signed "Anderson, Stanford and Ridgeway, Dublin." Specimens of this date, circa 1790 and of this quality, are extremely rare. Stress may also be laid on the set of five tapestry panels, woven at the royal manufacture of Felletin, France, circa 1740 and representing hunting scenes.

The furniture remains, solidly within the English tradition, as in the earlier sales. A George II mahogany armchair (No. 6) probably made for the master warden of a city company, has seat and back in gros point needlework in bold geometric patterns. There are a set of twelve Hepplewhite satinwood chairs, a settee with cane panels, from an actual design by Seraton, a pair of early George III mahogany settees, all reflecting different sides of English 18th century life. The last named wears the air of a club man bursting upon Pall Mall after a bottle of port.

Of earlier date, is a fine Charles II oak chest with four drawers and the early Elizabeth oak hanging cupboard, inscribed on the frieze: "Koward's Body Maketh Muche Stryfe 1560."

LEVERHULME ART LIBRARY

Anderson Galleries
Exhibition commencing Feb. 16th
Sale, Feb. 22nd, 23rd

As might be anticipated from the quality of the preceding sessions, the Leverhulme Art Library contains some exceedingly interesting items. Chief among these is an extremely rare collection of about 1200 original tradesmen's cards of the 18th and 19th centuries, with a few examples from the XVIIth century. The list of trades is extremely inclusive and a large number of the cards represent the work of famous engravers, such as Silvester, Cheesman, Cruikshank, etc. The collection is believed to be the finest and most extensive in existence.

Also of great interest are a set of twelve original drawings by "Phiz" and an extraordinary collection of about 5,000 caricatures, including work by Rowlandson, Cruikshank, Alken and Leech. An amusing and rare work is the "Comments of Corpulency, Lineaments of Leanness, Diet and Dietetics" by Wadd and Banting, richly extra illustrated with rare color plates, by numerous artists, among them Cruikshank and Rowlandson. Other interesting Cruikshank items are an original sketch book and etchings made as illustrations for the Grimm fairy tales.

A series of about 175 engraved tickets and announcements of musical and dramatic entertainments, many of them the work of Bartolozzi, and a collection of 28 original drawings by John Leech are also items that should not be overlooked by the collector.

MAJOR E. W. MACDONALD LIBRARY

Southeby & Co.
Sale, March 8th-10th

A number of early English printed books lend this library its chief interest. In particular, there are Boccaccio's Fall of Princes, translated into English verse by John Lydgate, London, 1494, William Bourne's "Treasure for Traueillers," London, 1578, William Herbert's copy of Chaucer's Works, London, 1602, Cross's "Vertue's Commonwealth," London, 1603, Sir T. Elyot's translation of the "Doctrinall of Princes," bound with his "Bankett of Sapience," Hakluyt's "Principal Navigations," London, 1589 and a remarkable collection of exceedingly rare works by Robert Whittington of Litchfield, three of them being the only copies known and apparently unrecorded.



"WIND SWEEP CYPRESS, CALIFORNIA"

By WILLIAM RITSCHER

Now on exhibition at the Milch Galleries.

MRS. ELIZABETH CRAMER COLL A. A. A. Exhibition from Feb. 20th Sale, Feb. 25th

The lustre, Staffordshire ware and Lowestoft from the collection of Mrs. Elizabeth Cramer of Philadelphia, which is to be sold next week is all of unusual quality. The major portion of the pieces are by masters of pottery craft of the XVIII century, with a sprinkling of the work of the XIX century potters, done before the fine technique of the earlier period had declined. The early masters are practically all represented, including the work of Wedgwood, Whieldon, Wood and Caldwell, Austen Dixon and John Ainsley.

Included in this collection is a tea service by Sewell, and an XVIII century watch-holder, which has probably never been duplicated. The Toby jugs, a number of which are after Whieldon, are very interesting specimens. To round out the collection, there is a group of XVIII century Lowestoft, a number of Staffordshire and Sunderland pitchers, punch bowls, mugs, platters and an important tea-service made for use in the American Colonies.

M. D. BENZARIA COLLECTION A. A. A. Exhibition, Feb. 20th Sale, Feb. 26th, 27th

MANY FINE EXAMPLES of the early forms of Persian pottery decoration are included in the Benzaria collection. There are Sultanabad and Rhages pottery jars with their graceful simplicity and fine monochrome glazes, enhanced by iridescence. There are also pieces brought to light by recent discoveries at Rakka, among these the delightful turquoise blue Fatimid ware, with its simple underglaze decoration and warmth of color. These objects were collected in Persia with difficulty, because of the obstructive attitude of the Persian Government. Some of the pieces in the collection date back to the IVth century B. C. Others, including examples from the Enrico Caruso collection, are from the IInd century A. D.

Besides these highly interesting potteries, the sale also includes Persian, Egyptian and Roman glass, amulets, bronzes, weapons, Oriental embroideries, Persian lacquer and window panels, Bokhara jewelry and a number of Oriental rugs.

EXHIBITIONS

JAMES SCOTT

Babcock Galleries

Mr. Scott sees nature in a highly subjective way. Almost all of his landscapes are records of a poetic mood. "An April Day," with its pale green of awakening trees, is quite characteristic of his power to evoke a certain tender, evanescent beauty that sometimes is a trifle fragile. "Distant Village," opalescent in color, dreamy in mood, and the "Winter Evening" with its shivering trees stand-

ing eerily in a world of cold green and blue, also reveal his subjective vision of nature, his love for delicate, dreamy color.

Yet when he chooses, Mr. Scott can strike a bolder note. The gorgeous reds of his autumn trees is abundant evidence of this, as is also the delightful "Catskill Farms" with houses set against an effective sweep of turquoise green hillside. In "Storm on the Hudson," one of the largest canvases, Mr. Scott produces skillfully the peculiar cast of an approaching storm over hill and river. His technique, flexible and highly developed, is always adequate to a personal and poetic vision of nature.

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**FLORA LAUTER
HEPPIE EN EARL WICKS**
Ainslie Galleries

WHETHER by accident or intent, Miss Lauter gives all the women in her portraits the same pointed chin, the same aquiline nose. In a series of five portraits, hung in a row this is slightly disconcerting. Yet "Gold Curls," the portrait of a young girl in a turquoise blue jacket, makes one ready to forgive Miss Lauter for her less successful canvases.

Besides the portraits, there are still lifes and landscapes. In both of these groups, there is considerable unevenness. The majority of the still-lifes fail to be anything more than just flowers in a vase. Only in "The Window," is there more sense of pattern, more delicacy.

Among the landscapes, the paintings of Quebec are quite photographic and obviously picturesque. Yet when Miss Lauter turns to the rolling hills of Delaware County or to the Catskills, she catches the quaint patchwork of rolling country and paints with more breadth and clarity. Among the watercolors, "Pakatakan Golf Links," stands out by its deftness and color.

Heppie En Earl Wicks shows a few portraits and landscapes. She likes to paint a slender maiden standing among fox gloves and delphinium, or to show a dark haired girl wreathed with poppies. A New England church, and a garden, mottled with sunlight, are also among her canvases. In the portrait of a young woman with a red mantle over one shoulder, she achieves her great effectiveness.

**HENRI BURGHARD
GLENN COLEMAN**
Whitney Studio Club

THE PATTERN of house tops behind a screen of trees frequently interests Henri Burghard. "Beyond the Birches" is one of the most successful of these paintings that delight in the pattern of perspective. In "Truro Hills," also, the roofs rise in ascending planes behind the trees, whose branches weave themselves into the composition, complex, yet finely articulated. Mr. Burghard's color is cool and aloof; green and gray, modified by white, are his favorite media, but his canvases never seem monotonous or lacking in vitality. In the over life size painting of flowers Mr. Burghard allows himself a single crimson blossom. It lives intensely in the clustered quietness of the bouquet. Such canvases as "Athletes" and the drawings, "In a Field" and "Bathers" show that when he desires, Mr. Burghard can interpret the rhythm of bodies in action.

Glenn Coleman's drawings with their vivacity of movement and sense of the vibrant pattern of street throngs, seem to hold more of the essence of his talent than do his oil paintings. Among the latter, "Cherry Lane" with its sagging lamp post and "The Mews," guarded by a negligent street cleaner leaning against a hydrant, are perhaps the most successful.

J. BARRY GREENE
Howard Young Galleries

THE SECOND EXHIBITION in New York of the paintings of J. Barry Greene is now being held at the Howard Young Galleries and will be open until March 2nd. Two years ago the same galleries displayed his work. At that time he had returned from four years of painting and study in France, made possible by the winning of the Academy's Traveling Pulitzer Prize in 1919. After that exhibition Mr. Greene returned to France, and now brings the results of this latest sojourn.

Chiefly, the paintings appeal by their color. He has a pleasing, if limited palette. One or two, by themselves, would be quite charming, but as a large exhibition they grow a little monotonous.

**MUHAMMADAN ART
LOAN EXHIBITION**

CHICAGO—Among the many important items in the Loan Collection of Muhammadan Arts now on exhibition at the Chicago Art Institute are three textiles which are not only unusually beautiful but are also of exceptional historical importance. These pieces come directly from the King of Saxony and have been in the possession of the Kings of Saxony since the siege of Vienna in 1672. The Saxon king contributed troops to the defense of Vienna and when the enemy was routed received, in the division of spoils on the battlefield, some of the loot including these handsome fabrics. Two are ruby red and gold brocade panels, the metal as fresh as the day they were taken off the looms, with a mihrab or prayer arch design following closely the form of the Mihrab of the Green Mosque of Broussa.



PORTRAIT OF MRS. JOHN F. DICKSON

By SIDNEY E. DICKINSON

This portrait was completed during the recent exhibition of the Grand Central Galleries held at Houston, Texas.

They were evidently used as wall hangings, possibly to indicate the Mihrab, in a Turkish pavilion on the field. The third piece, which must have served as dais cover for one of the most important of the Turkish nobles in command, is a velvet carpet with a background of metal thread nearly twenty-four feet long. These are lent by Gluckselig of Vienna. There is also a rare and important Turkish war banner of the XVIth century lent by Kevorkian.

A number of other pieces in the collection were shown in the Munich Exhibition of 1910 including three pieces lent by Dr. Sarre a pair of unusually early Turkish velvets that could not have been made later than the end of the XVth century and a silver and gold brocade on violet ground from Persia, probably Kashan, of the XVIth century. The range of types of textiles is very wide exemplifying adequately the versatility, ingenuity of invention and technical skill of the Near Eastern peoples. There is a unique Kerman velvet from Kelekian, a large Indian velvet from the same collection and many gold and silver brocades including some fine specimens from Nazarre Aga of Paris.

Equally important are the collections of faïences and bronzes. Especially fine is the comprehensive selection of primitive wares, the so-called Guebri of the IXth and Xth centuries. Among the larger and more imposing pieces of this type are a green bowl with the figure of a lion lent by Parish Watson and three brown bowls, one with a fine stylized bird lent by Kelekian, and one with a harpy and one with a seated king holding his sceptre both lent by Parish Watson. A rare polychrome Guebri bowl of magnificent size with a monumental bird is lent by Kelekian. A plate of a primitive type not hitherto seen in America was a strongly drawn lion in black on a mat ivory ground comes directly from Persia.

Three of the bronzes are especially rare and important. Two are Sassanian jugs lent by Demotte, one almost the mate of the famous Sassanian jug of the Sarre Collection now in the Kaiser Friedrich Museum which Dr. Sarre puts in the Vth or early VIth century, and the other different in form with a rotund body, short neck and flat broad spout. The third piece, which is exceedingly rare, is a parquet of the IXth century lent by Indjoudjian freres. Among the later pieces are three great chandeliers of the famous drum type richly engraved and heavily inlaid with gold and silver lent by Demotte and Indjoudjian and a large ten sided jewel box almost the mate to a famous piece in the Louvre lent by A. S. Drey of Munich. An unusual piece is the head of a standard in the shape of a Buddhist halo with pierced ornamentation including a cufic inscription lent by Demotte. Interesting and unusual examples of XVIth century Turkish metal work

from the same collection include two handsome ewers and a tall box delicately incised and richly gilt said to have been made to hold a single hair of the beard of the Prophet.

There are a number of splendid book covers both Turkish and Persian lent by Kelekian and Nazarre Aga.

The collection has been gathered together from all the available sources by Arthur Upham Pope. It will be shown in the City Art Museum of St. Louis in March and in the Cleveland Art Museum in April.

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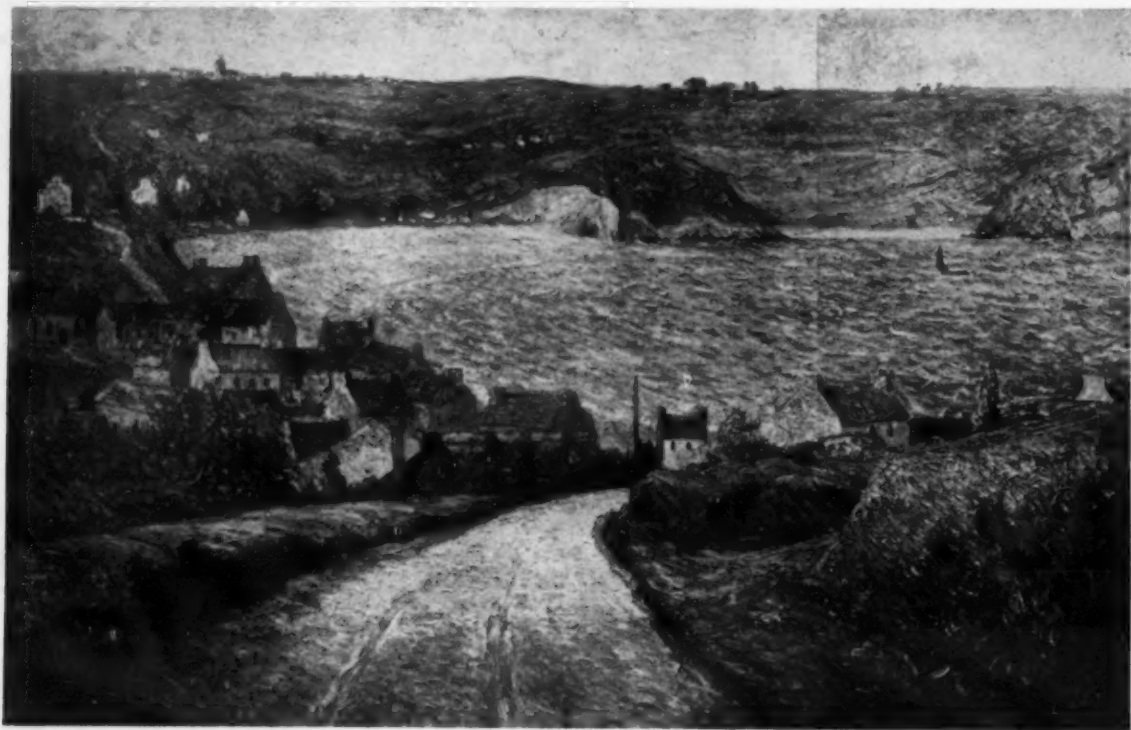
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"LA PLAGE DE MORGAT"

Courtesy of Durand-Ruel, Paris.

By MAUFRA

MAUFRA EXHIBITION AT DURAND-RUEL

PARIS—In the eyes of many people Monet, Renoir, Sisley and Pissaro are the beginning and end of Impressionism, and, if it is true that they are its four evangelists, it is none the less so that several other artists, long before the public recognized it, accepted this new faith, that they practised it brilliantly, and contributed powerfully to its propagation and final success. Without speaking of Cézanne, Gauguin and Van Gogh, who were united to it on certain sides but whose strong individuality puts them in a class apart, the Guillaumins, the Leborgs, the Morets, the Loiseus, and the Maufra, some contemporaries of the first pioneers and others belonging to the succeeding generation, carried the movement on continuously, and their names are inseparable from the history of Impressionism.

Among these last, the personality of the late Maxime Maufra stands out particularly. An important exhibition of his works is now taking place at the Durand-Ruel gallery. Born at Nantes, to which town we owe several good contemporary artists—in 1861, Maufra died in 1918. From his youth he showed a taste for painting and wished to become an artist. But like many others, such as Gauguin, he was obliged for some time to be a business man to please his family, who did not consider painting as a serious proposition. When nearly thirty he could at least give himself completely to what he loved, and consecrate to art the last thirty years of his life.

Although at times he painted figures and still-life, Maufra was above all, one might say was exclusively, a landscape painter. A profound love of nature and a desire to express its beauties, under all aspects, determined his vocation as a painter. Nature was his

only master, he learned his trade alone, no school can claim him as pupil. He was, moreover, during his whole life an Independent in the truest sense of the word, never making part of any group, nor ever recognizing himself as an Impressionist. We who judge him after the lapse of time find that he is a product of Impressionism, and closely related to the masters of that school, but if he employed their language thereby showing himself one of them, he differs from them in the use he makes of it, that is to say, in his style. Following the doctrine of naturalism of which Zola was the prophet, the first Impressionists laid down the dogma that nature should be transcribed just as she is, without adding anything, without taking away anything, taken on the fly so to speak, like a snap shot. A faithful eye and a sure hand was all the artist needed. Maufra added, "and an intelligent brain to make a choice," or if you will, a sense of discrimination. He believed in the need of composition, in the importance of the subject, in style, so binding Impressionism to classic tradition. For this reason he did not recognize himself as an Impressionist, and from that point of view he was right. "What I try to render" he says in one of his letters, "is not the instantaneous impression given by an effect, but on the contrary all that this effect permits to justify it, arrangements composed from nature, not nature itself in slices."

Faithful to this program, he devoted himself to reproducing her in her most expressive aspects. He endeavored to render the peace of evening, the calm of morning, the glory of a sunset, the flowing river, the great movement of the sea, the sharpness of rocks, the majesty of mountains, in a word, all the beauties which nature offers to those who observe and love her. To find new motives he went for in quest of them, to Scotland, to Algeria, and even in France passed from Provence to the Dauphiné, and from Touraine to Savoie. But the country which he loved above all others, to which he always returned and to

which he consecrated the major part of his work, was his own land of Brittany. There he found himself by the sea, and the sea holds the first place in all his work. No doubt he found in it the echo of his own strong nature, active and ardent. Moreover, few painters have understood and expressed it as well as he. It was at Belle-Ile where the coast is so dramatic and the sea so wild that he painted his most powerful marines, and certain of his tempests have probably never been surpassed.

"The Beach at Morgat" which we reproduce will give a fairly complete idea of the art of Maufra. Instead of a simple bit of landscape chosen by hazard, with a happy accident of light fixed on the canvas, such as the Impressionists were often satisfied with doing, it offers a composition which in its fine balance of line, form and color, sums up happily the character and beauty of the country. By his devotion to truth, his sense of color, and the justness of his effects, Maufra belongs however to Impressionism, to which he owes his technique, and will remain one of its most worthy and justly esteemed representatives.—H. S. C.

CHICAGO

Taddeo di Bartolo is known to have painted a predella of the Crucifixion since lost, for the chapel of the Palazzo Pubblico about the year 1401, and it has been suggested that the Ryerson panel now on loan exhibition at the Institute, may be the missing work. A similar composition in the Louvre (No. 1622) has been ascribed by Bernard Berenson to Taddeo. Another (No. 1665) with marked affinities is attributed by the same critic to the painter whom he calls "Ugolino Lorenzetti." A Crucifixion by Bartolo di Fredi in the Metropolitan Museum may also be compared with the Ryerson painting. Certain schematic features are common to them all—the sloping, converging mountains, the Christ figure outlined against a plain ground, the distribution of the groups at either side. Devout faith gave a personal quality to the production of men imbued with the medieval tradition.

BALTIMORE

Three important exhibitions opened at the Baltimore Museum of Art on Tuesday, February 16th. They are the collection of Cypriote antiquities recently purchased by the Museum, the thirtieth annual exhibition of the Baltimore Water Color Club, and Fifty Prints of the Year organized by the American Institute of Graphic Arts.

The Cypriote antiquities comprise thirty-five objects from the Cesnola collection that was originally brought to this country by the Metropolitan Museum. The fund for its purchase by the Baltimore Museum was raised by private subscription. The Cesnola collection consists of objects of art of from 2000 to 500 B. C. discovered on the island of Cyprus during the third quarter of the XIXth century by Luigi Palma di Cesnola. Cesnola was born in north Italy and came to New York in 1860 where he founded a military school for officers. He served as a colonel during the Civil War, was wounded, captured and sent to Libby Prison. He was liberated in 1864 and at the close of the war left the service with the rank of Brigadier General and went to Cyprus, where he served as United States Consul.

The discovery of the Cypriote antiquities was a subject of great archaeological and art interest and attracted worldwide attention. The entire collection was purchased by the Metropolitan Mu-

seum of Art while it was still on exhibition in London in 1872.

The pieces purchased by the Baltimore Museum of Art date from the Bronze Age, the Iron Age and the Hellenic Age. Among them are a large limestone bust of a man and a smaller head of a lady; the pottery includes a baby's rattle, vases, plaques, kylikes (wine cups) and other pieces; three pieces of iridescent glass and several silver and bronze utensils and weapons. The decoration is primitive and consists largely of bands and geometric designs. The lotus flower and bud are conspicuous as a motif in at least one example.

LUXEMBOURG BUYS BROKAW PAINTING

Art, sport and society have been much interested, during the past few days by the news of the honors that have come to Irving Brokaw, sportsman, painter and society leader, in connection with his painting, "The Skating Girl," ("La Patineuse"), which was shown here for several years and has more recently been one of the popular contributions by American artists to the leading art exhibitions of France. Word has come recently of the selection of the painting by the Minister of Fine Arts of France, who has the decision in such matter, for permanent inclusion in the great collection of the Gallery Nationale du Luxembourg, in Paris.

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SAN FRANCISCO

The culmination of over two years' research and work in Europe by Alfred Bacinetti and J. A. Fralick, both of San Francisco, came to a successful finish with the arrival here of a fine collection of old masters' paintings. These prized possessions of the aristocrats and nobility of Germany were secured through the connections of Bacinetti, whose mother was the Duchess de Bacinetti.

Included in this collection are works by Titian, Rubens, Van Dyck, Murillo, Nattier, Callot, and Dürer. Among the most valuable is Titian's "Lady with Dog," which was the favorite painting of the late Emperor Franz Joseph of Austria, and hung in his royal gallery for more than seventy years. Van Dyck's "St. John the Baptist," acquired from the collection of the Duke of Cumberland, Rubens' "Brisies' Return to Achilles" and Rubens' "Peter with Fish and Apostles," are also in the collection.

The authenticity of these masterpieces has been attested to by the greatest experts, including Dr. William Bode, Professor A. L. Mayer, Hofstede de Groot and Professor Binder. They will be placed on exhibition shortly in one of San Francisco's museums, so that the art lovers of the Bay region and Central California may view them before they are taken East.

Artistic San Francisco is still talking about the raid by the police on the famous art studio of Arthur Putnam, sculptor, at 860 Twenty-fifth Avenue, which contains many rare and costly art treasures. They uncovered a bootleg joint in operation, Friday night, February 5.

Putnam went to Europe some time ago to make a study of famous sculpture and to pick up additional treasures to add to his collections. While he was away he leased his studio to Mrs. Billy Rapp, who professed artistic inclinations and a long list of recommendations. Believing that his place was in good hands, Putnam left San Francisco behind for a few months.

Hardly had he departed when police agencies were aware of a number of expensive machines that called at the place at odd hours, of persons with outward ennui who lost their ennui indoors and came out pepped up. So they investigated.

Detectives George Whitney and Elwood Cordray jumped into evening clothes, broadened "a's" and affecting an artistic, albeit thirty exterior, called on Mrs. Billy Rapp. They were enthusiastically received and welcomed into the most gorgeous *maison du liqueur* they had ever visited. They were impressed. They handed Mrs. Rapp a \$2 bill, carefully marked with secret police symbols and she, in turn, returned the compliment with a couple of drinks of bonded liquor.

Social amenities having been established, the two detectives "pinched" the place and incidentally Mrs. Billy Rapp. She was fined \$25 by Police Judge Lile T. Jacks.

Undoubtedly the strongest and best of annual art exhibitions ever held in the San Francisco (Calif.) Bay region is that of the Oakland Art Gallery. This is their fourth annual exhibition and will continue for one month.

There are many kinds of pictures, ranging all the way from cave man stuff—now known as modern—to those of that ancient school where the tree leaves were stuck on by jabbing a short stiff brush head-on against the canvas. Certainly no follower of any school need go away disappointed.

—D. H. Glickman.

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LOS ANGELES

Prizes in the fourth semi-annual exhibition of the Painters of the West now being held at the Biltmore Salon are as follows; a gold medal to Douglas Parrshall for "Arabas in the Market;" silver medal to Orrin White for "Sycamores El Capitan" and a bronze medal to Karl Yens for "Attraction to Art." Seymour Thomas, Roscoe Shrader and Elliot Clarke comprised the jury of awards.

The Pan American Exhibition did not close on January 31, as first announced. Owing to the interest shown by the public it will remain at Los Angeles Museum of History, Science and Art until March 1. More than 200,000 people have viewed it, by official count.

Four paintings by Frank Brangwyn are on view at the Camell and Chaffin Galleries. "King John Signing the Magna Charta," the original painting for the lunette which decorates the Court House at Cleveland with three canvases illustrating Omar Khayyam make up this first showing of Brangwyn's work in color which is much appreciated by Los Angeles gallery visitors who have heretofore known him only as an etcher. A group of the etchings is also shown. In addition these galleries are exhibiting landscapes, both desert and mountain, by Leland Curtis, treasurer of the California Art Club.

The memorial exhibition of paintings by Guy Rose now on view at the Stendahl Galleries in the Ambassador Hotel is a most comprehensive collection of the work of this native California painter. A loan exhibition of his smaller canvases was recently a popular attraction at the Three Arts Club. The Los Angeles Museum has two paintings by Guy Rose in its permanent collection, "Carmel Coast," and "Bowling on the Riviera." One of the first pictures done by him after his return to California in 1914 from France was a life-sized portrait of Lucretia del Valle, a descendant of an old Spanish-California family, as she appeared in John Steven McGroarty's "Mission Play." It is now being shown at Los Angeles Museum through the courtesy of its owner, Mr. Rupert Hughes. A joint exhibition of paintings from the Grand Canyon and the Arizona Desert by Gunnar Widforss and Ferdinand Burgdorff is also on view at the Stendahl Galleries.

The Camera Pictorialists of Los Angeles offer their ninth annual exhibition in the Los Angeles Museum's new print rooms. 400 photographs are shown. The Pictorial Artists are affiliated with the Royal Photographic Society of Great Britain. John C. Stick is director and N. P. Moerdyke secretary of the society. The jury of selection was composed of Louis Fleckenstein, Ray Winters, Phil Townsend Hanna, Ernest Williams and C. J. Marvin. —Elizabeth Bingham.

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MADRID

Madrid is now housing an exhibition of the works of Catalan artists. Catalonia is the province of Spain in which modern tendencies, whether artistic, social or economic, are first received, tested and afterwards spread throughout the Peninsula. Isolated exhibitions of artists from Barcelona had lately been held here with great success, until a desire for more became general, and it has now been satisfied with this show. It includes seventy-seven representative works of the best artists of the new generation. It comes up to expectations, so much so that a new school, the Mediterranean school, is now freely spoken of. It is a most harmonious blend of the manner and feeling of Greco with the brilliant coloring of Sorolla and intellectual conception of the moderns. The paintings of Canals, Inglada, Dali, Serra, and especially Junyer, and the sculptures of Dunyac, Viladomat and Rebull have attracted most attention. —E. T.



"THE STORM CLOUD" By BENJAMIN EGGLESTON
Through error Mr. Eggleston's name was misspelt in THE ART NEWS of Feb. 6

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Flora Lauter and Heppie En Earl Wicks,
Feb. 15th-27th.Anderson Galleries, Park Ave and 59th St.—
Paintings from the Leverhulme Coll., Feb.
13-March 3rd.Art Alliance at the Art Center, 65 East 56th
St.—Exhibition of Decorative Art by Amer-
ican Artists, now current.Art Center, 65-67 East 56th St.—Water col-
ors by Muriel Matlocks, Feb. 22-March 8;
posters by Lucian Bernhard, Feb. 22-
March 6; decorations by American artists,
Feb. 18-March 13.Architectural League of New York, 215 West
57th St.—Forty-first annual exhibition, Jan.
30-Feb. 28th.Babcock Galleries, 19 East 49th St.—Paintings
by James Scott, Feb. 15-27.Paul Bottenwieser, 3rd floor Anderson Gal-
leries, 59th St. and Park Ave.—Paintings
by Dutch and Italian masters.Bonaventure Galleries, 536 Madison Ave.—
Autographs, portraits and views of histori-
cal interest.Brooklyn Museum, Eastern Parkway—Paint-
ings and sculpture by Scandinavian-Ameri-
can artists, Feb. 2 to March 3; paintings
of The Alps by Albert Gos, Jan. 30 to
March 1; contemporary Hungarian prints of
the Society of Painters and Gravers of Hun-
gary, Feb. 3-24.Brunner Galleries, 27 East 57th St.—Sculp-
ture, objects of art, paintings. No exhi-
bition.Burnet-Clark Gallery, 131 E. 57th St.—
Etchings by Joseph Margulies, paintings by
Charles Bein, Feb. 15th-27th.Daniel Gallery, 600 Madison Ave.—Water col-
ors by modern painters.Dudensing Galleries, 45 West 44th St.—
Water colors by John Kellogg Woodruff,
Feb. 15-March 8.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Thalia Malcom, beginning Feb.
15th.Ehrlich Galleries, 707 Fifth Ave.—Drawings
and paintings by Ralph Blakelock, during
Feb.; and inlaid wood panels by A. J.
Rowley, to Feb. 28; early American por-
traits to Feb. 28.Fearon Galleries, 25 W. 54th St.—English
portraits, primitives, old masters.Ferargil Galleries, 37 E. 57th St.—Paintings
by E. C. Tarbell and E. W. Redfield, be-
ginning Feb. 20; photographs by Frances
Johnson.F. Valentine Dudensing, 43 E. 57th St.—
Paintings by Foujita.Gainsborough Galleries, 222 Central Park South
—Exhibition of paintings by Old Masters,
Feb. 15th-Mar. 1st.Grand Central Galleries, 6th floor, Grand Central
Terminal—Carnegie International Ex-
hibition, beginning March 5th.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.Hispanic Society, 156th St., Broadway—Exhi-
bition of paintings of the provinces of Spain,
by Sorola.Holt Galleries, 630 Lexington Ave.—Paintings
by Thomas Herbert Smith, Feb. 18-March
3.Intimate Gallery, Room 303, Anderson Gal-
leries, Park Ave. and 59th St.—Fifty new
paintings by Georgia O'Keeffe, Feb. 11-
March 11.Kennedy Galleries, 693 Fifth Ave.—Old Eng-
lish color prints after Morland, old maps.Keppel Galleries, 16 E. 57th St.—Lithographs
by Whistler, Feb. 9-27.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chin-
ese sculpture in wood and stone.Knoedler Galleries, 14 East 57th St.—Engrav-
ings by Albrecht Dürer; American water
colors by Sargent, Homer, Wyant; Benson
and others, until Feb. 24th; woodcuts by
Albrecht Dürer, beginning Feb. 24th.Krauschaar Galleries, 680 Fifth Ave.—Por-
traits by Augustus Vincent Tack, until
Feb. 28; water colors and sketches by
Margaret Sargent, March 1-20th.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
icons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Figure
pictures by Charles W. Hawthorne; sculp-
ture by Gleb Derujinsky; small out door
pictures by Chauncey F. Ryder, Feb. 16-
March 8.Milch Galleries, 108 West 57th St.—Paintings
of the sea by William Ritschel, and harbor
and street scenes of Marblehead and Prov-
incetown by Julie Morrow, Feb. 15-March
6th.Montross Galleries, 26 East 56th St.—Special
exhibition of recent pictures by Charles
Burchfield; pottery by H. Varnum Poor,
Feb. 23-March 13th.Municipal Art Gallery, 40 Irving Place—
Paintings and water colors by Joseph New-
man and William E. Spader, Feb. 20th-
March 6th.National Arts Club, 15 Gramercy Park—
Special group exhibition by members.New Gallery, 600 Madison Ave.—Marble and
bronze portraits by M. W. Dykaar, Feb. 1-
28. Paintings, pastels and drawings by
Whistler, beginning Feb. 1.Painters and Sculptors, Pratt Inst. Art Gal-
lery, Bklyn.—Fifth Exhibition, Feb. 12-
March 6.Persian Art Center, 50 East 57th St.—Exhi-
bition of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Paintings by
American artists.Reinhardt Galleries—Old masters, objects of
art.School of Design—Exhibition of recent designs
and water colors by Kimon Nicolaides during
Feb.Schwartz Galleries, 517 Madison Ave.—Old
and modern prints.Scott & Fowles, 667 Fifth Ave.—Recent works
of Maurice Sterne.Jacques Seligmann Galleries, 705 Fifth Ave.—
Exhibition of modern art, under the patron-
age of the French government, Feb. 15-
March 15.Wildenstein Galleries, 647 Fifth Ave.—Begin-
ning Feb. 18th, sculpture by Brancusi;
paintings by William Grimm, paintings by
Paul Bartlett.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Works
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—
Paintings by J. Barry Greene, Feb. 15-
March 2.Weyhe Galleries, 794 Lexington Ave.—Water
colors by Rockwell Kent, Feb. 8-27th.**SCHWARTZ GALLERIES**517 Madison Avenue
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